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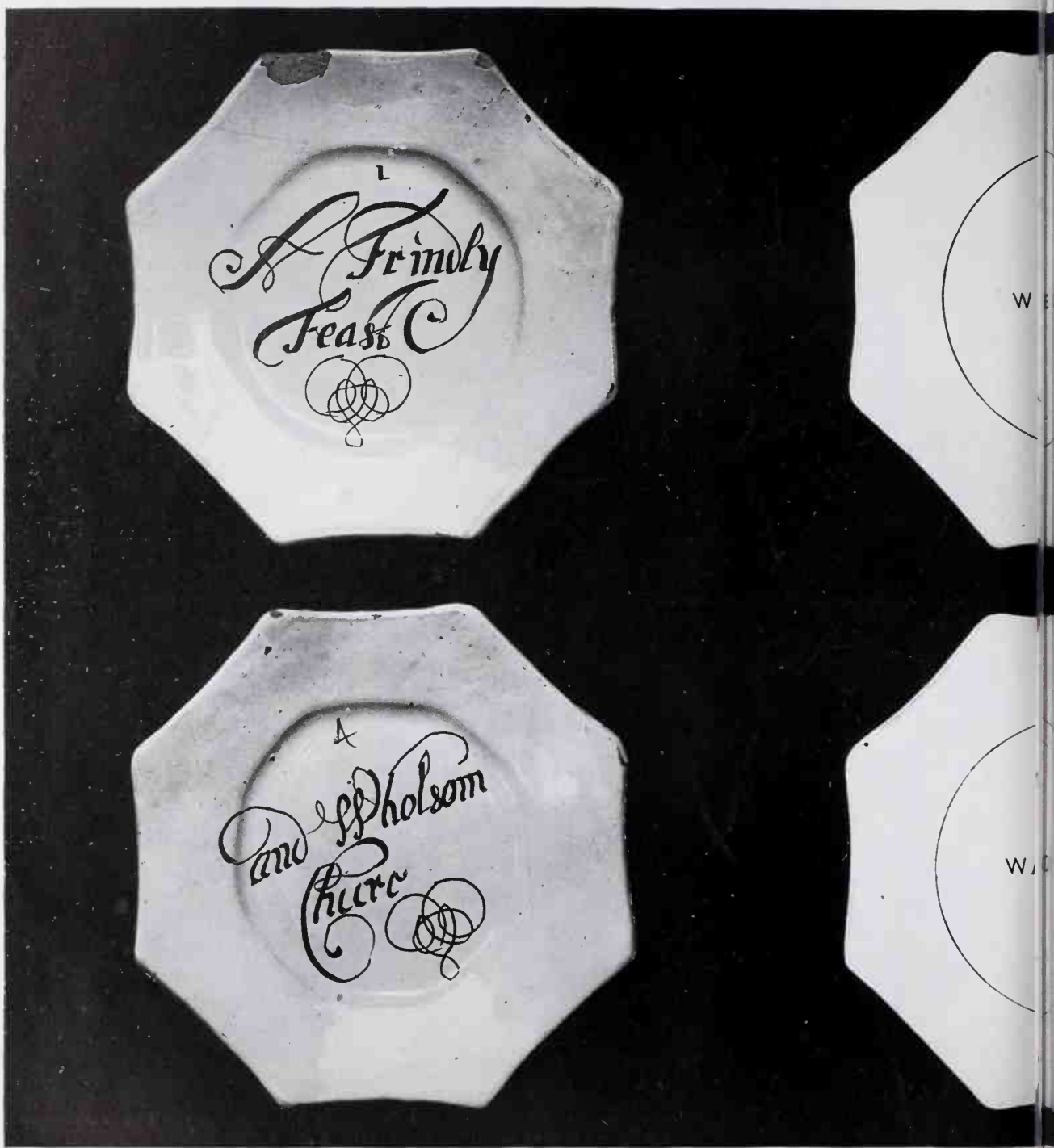

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Wanted. — Eighteenth-century French Line Engravings, by any engravers. [No. R7,315

What offers? — Pair paintings on panels: J. J. Spohler, "Summer" and "Winter," 12 in. by 9 in. Also coloured mezzotint, **"Mrs. Mills,"** after Engleheart. [No. R7,316

Wanted.—Chelsea figures, perfect condition: **Milton, Shakespeare, Wilkes, Conway,** etc. **Old Wedgwood Portrait Plaques.** [No. R7,317

For Sale.—Silver Queen Anne Cream Jug, also antique **Snuff-box.** [No. R7,318

Wanted.—Stuart Arm Chair, with cane back and seat. [No. R7,319

Connoisseur since commencement, unbound, excellent condition. What offers? [No. R7,320

For Sale.—Small Oil Painting by Brangwyn; also **Etching by Brangwyn, "The Monument,"** and other etchings. Prices reasonable. [No. R7,321

Viola-de-Gamba, Barak Norman, 1096. Exhibited at Kensington. [No. R7,322

For Sale.—The Connoisseur, Numbers 1 to 56, bound in seven vols.; 57 to 61; 94 to 100; 109, 110; 122 to 151. What offers? [No. R7,323

For Sale.—Prints by Rowlandson; some aquatints. [No. R7,324

For Sale. — Satinwood Occasional Table, decoration attributed to Angelica Kauffman; two early seventeenth-century **Carved Oak Chairs and Carved Altar Table,** authenticity guaranteed; decorated **Swansea Dessert Service,** 35 pieces; two old **Coloured Prints,** subject *Smugglers Alarmed* (engraved by Charles Hunt), in old rosewood frames. [No. R7,325

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Ivory Chessmen and Draughts, very old and valuable set, beautifully carved, all perfect, in rosewood case. Seen by appointment. Offers invited. [No. R7,327

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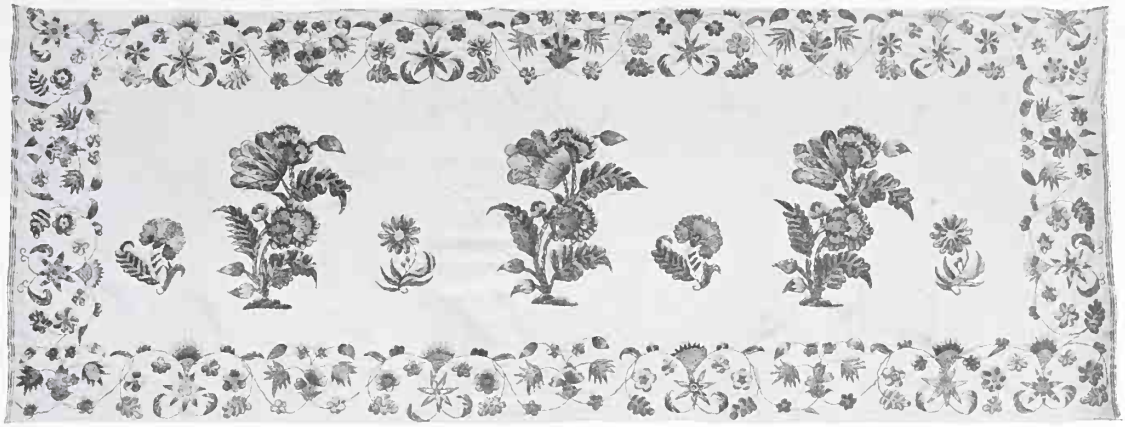

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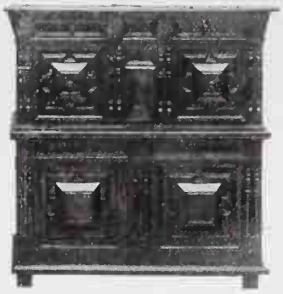

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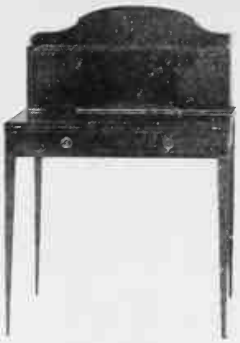

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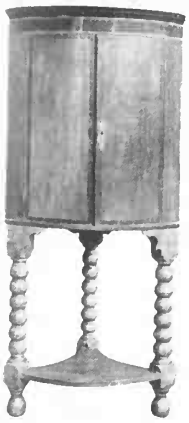

Quaint Oak Corner Cupboard, on ball-turned bottom part, flush panels to doors, with margin of mahogany, mahogany inlaid panels in frieze, 3 ft. across front, 6 ft. 6 in. high, depth of corner 2 ft. In present condition, **£4 15 0**

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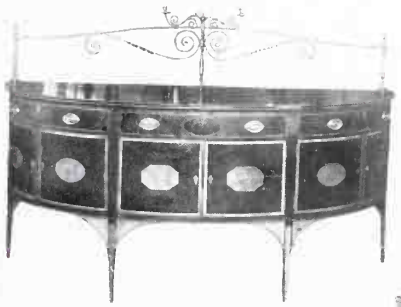

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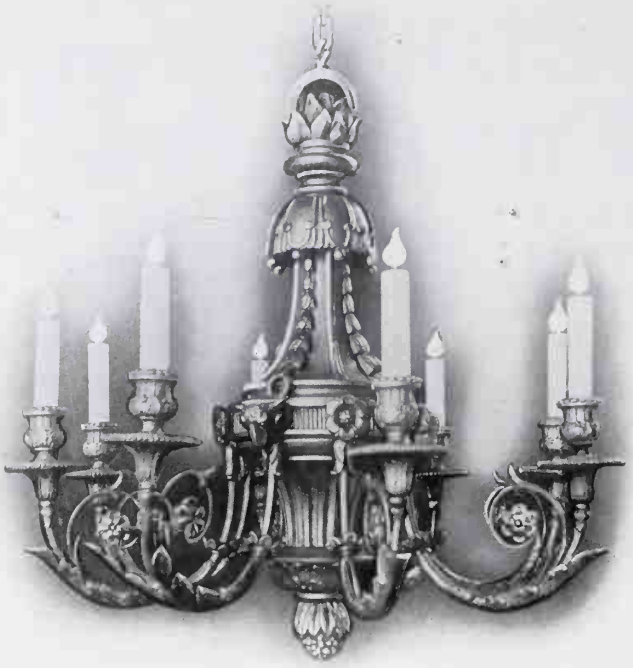

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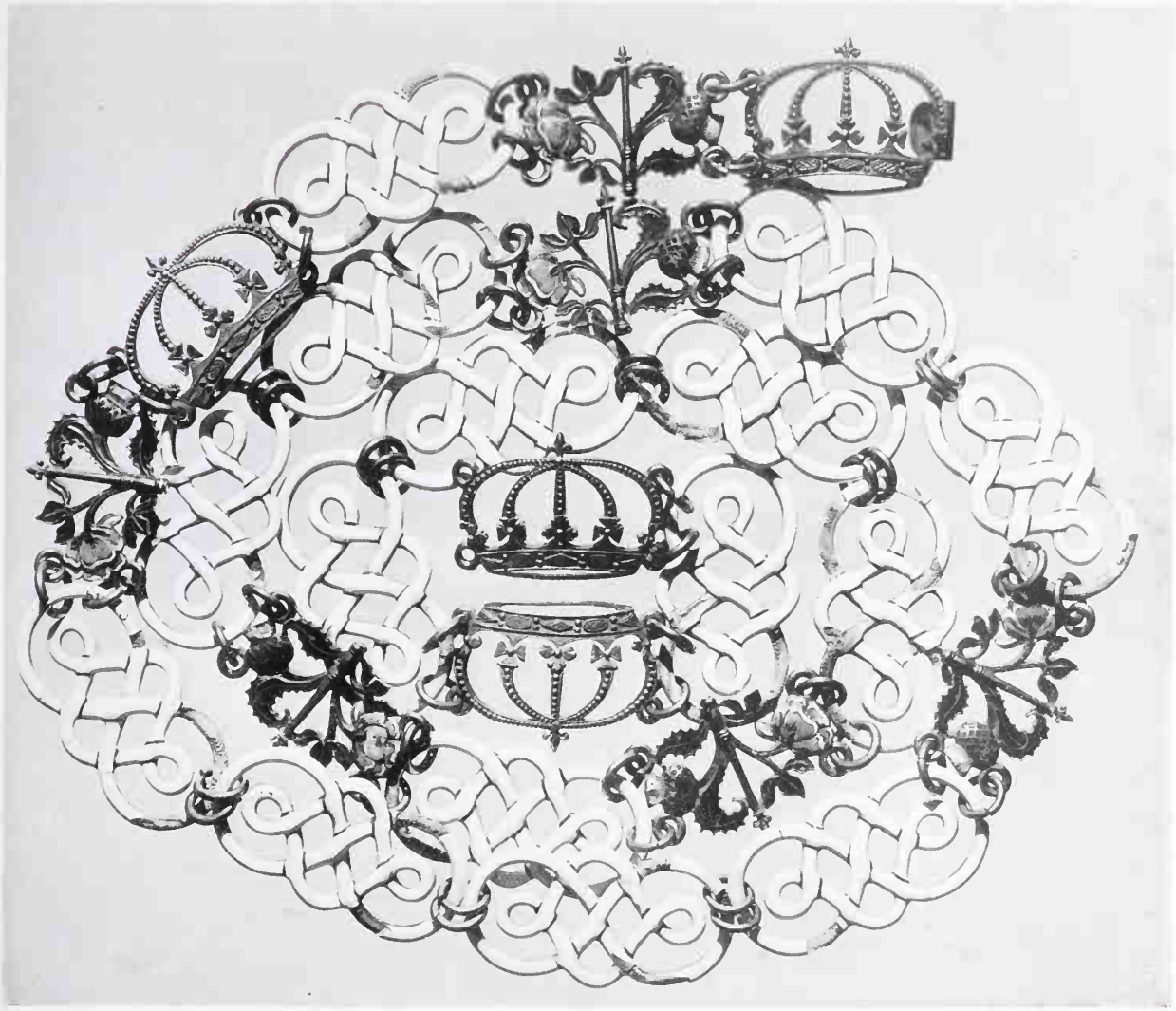

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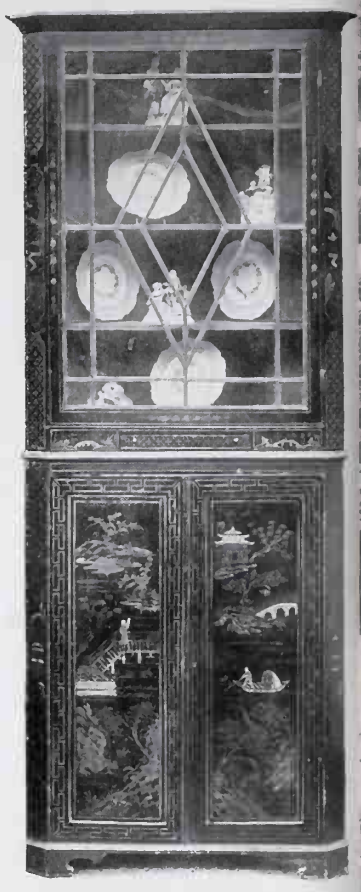
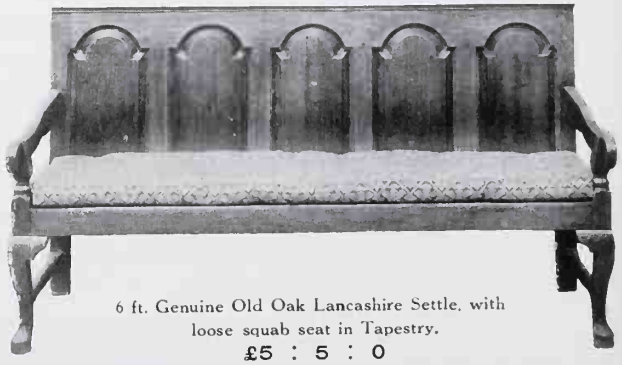


Old Black Lac. Corner Cabinet, in perfect order. £17 : 10 : 0



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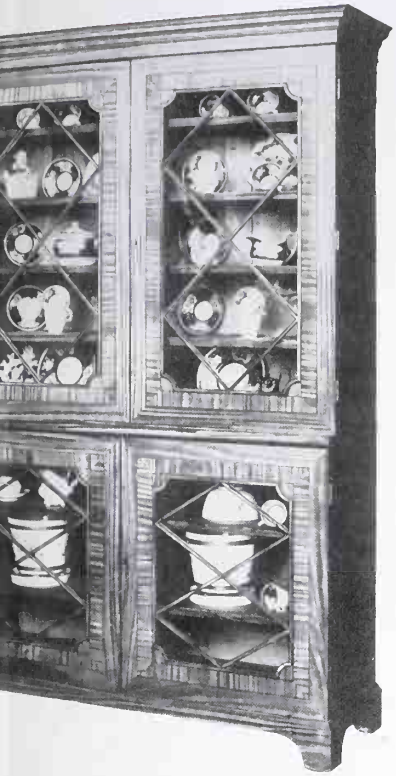

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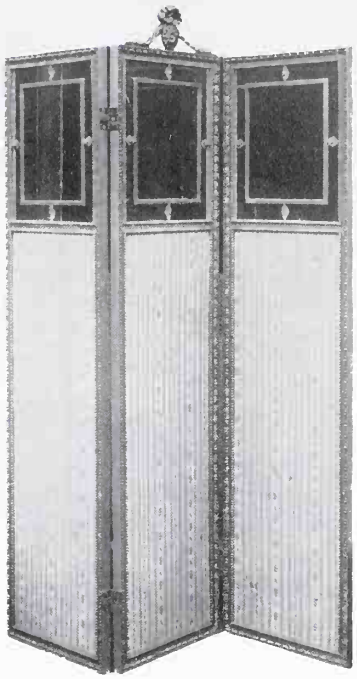

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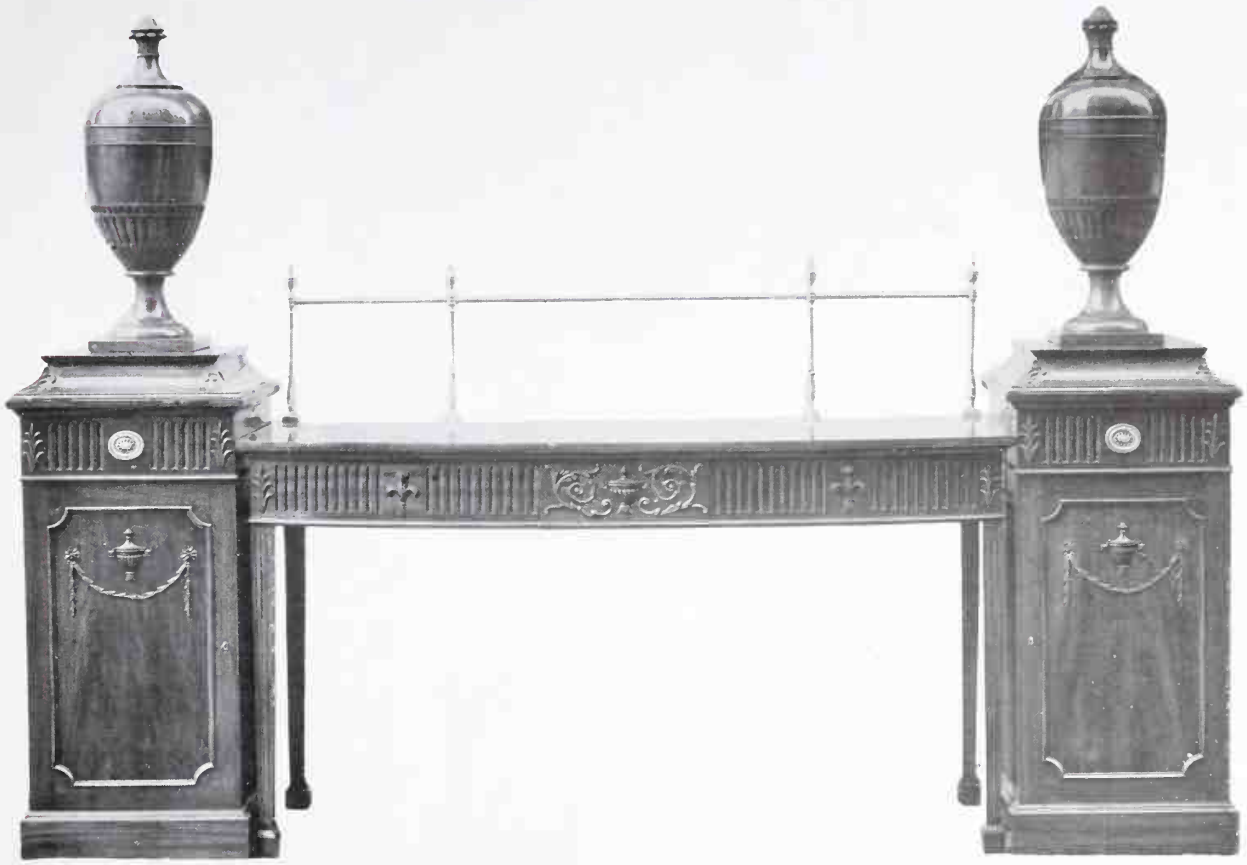

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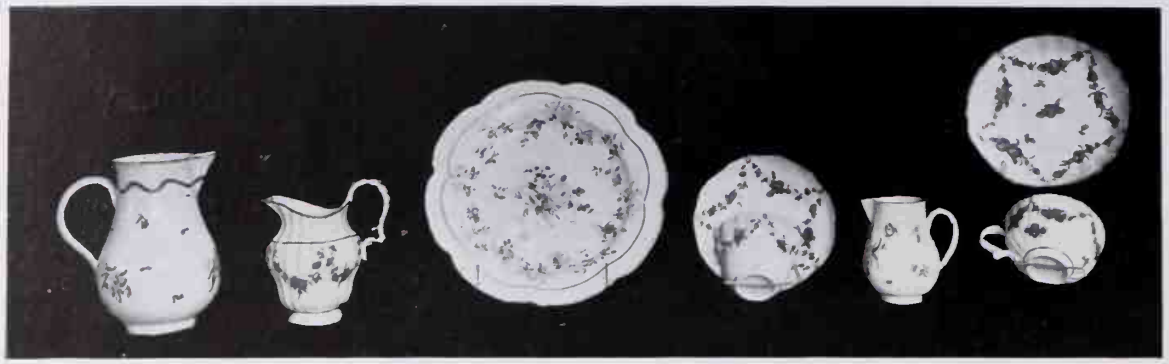

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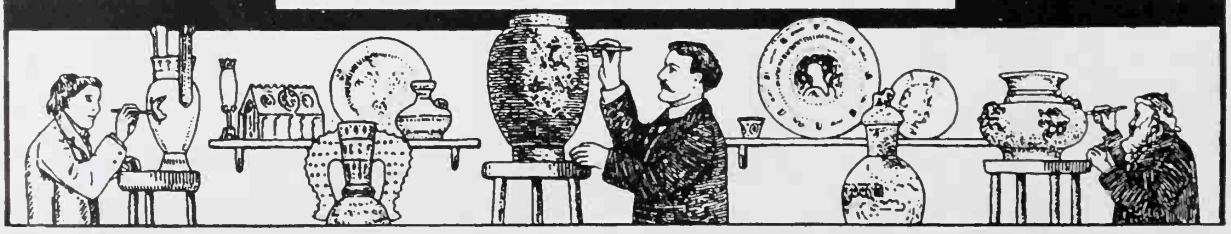

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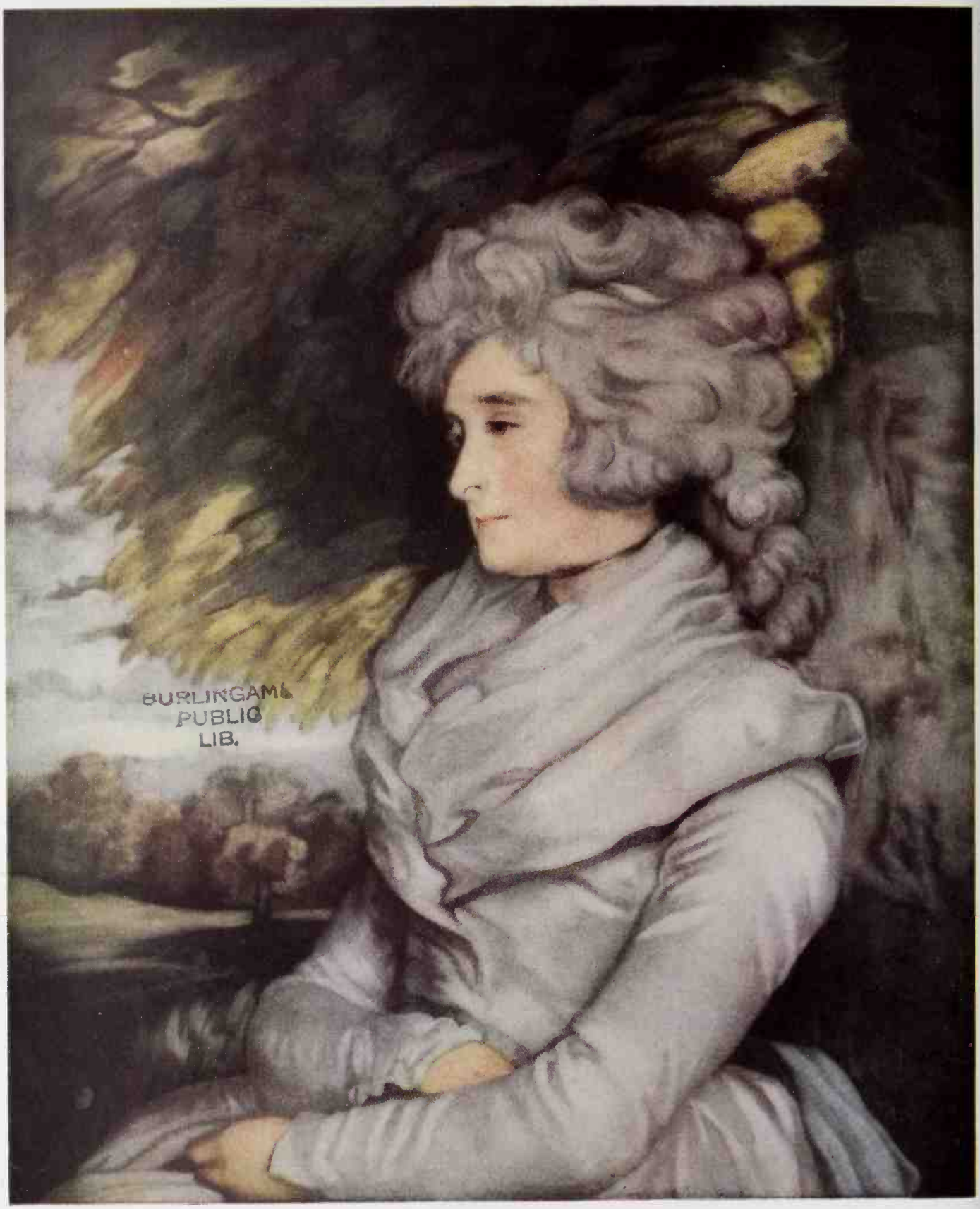

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Old China

Shakespeare in Pottery and Porcelain
By Mrs. Willoughby Hodgson

THE year just closed being the tercentenary of William Shakespeare, it has seemed to me not out of place to remind collectors of the many existing specimens of old pottery and porcelain representing the poet, his characters and associations. These should be of special interest in view of the fact that Shakespeare mentions "china" in *Measure for Measure*, and that he must have been one of the first, if not the very first, great English writer who speaks of this fabric.

There is little doubt that, in common with the rest of the educated world, the poet had had his attention drawn to "the wonderful porcelain of the Indies" (as Chinese porcelain was then called), which in his day was being imported into Europe in ever-increasing quantities by Portuguese and other traders and travellers. That it did attract very general attention and comment outside the pottery trade there can be no question, for whilst the potter was suffering persecution as a votary of the Black Art in fruitless endeavour to reproduce it, Lord Bacon, in one of his essays, speaks of "Mines of Porcelain," as if by some geological miracle it was evolved underground, whilst other writers averred that it remained underground for one hundred years before it came to perfection. It is not surprising that the potter should take Shakespeare as a model for his statuettes, busts, and medallions; one can only wonder that the majority are of so late a date, for, with few exceptions, they were made at the end of the eighteenth and beginning of the nineteenth century.

Louis François Roubiliac's sketch model (No. i.) was designed and made in terra-cotta by this artist for David Garrick, and was bequeathed by him in 1799 to the British Museum. It is signed "F. Roubiliac, 1757," and is certainly a most attractive work. This is, perhaps, because terra-cotta lends itself to modelling better than glazed pottery or porcelain. The features, expression, and poise of the figure are remarkably fine, and one gets from it an impression of a great and genial personality.

NO. I.—SKETCH MODEL IN TERRA-COTTA OF ROUBILIAC'S STATUE OF SHAKESPEARE EXECUTED FOR DAVID GARRICK, AND BEQUEATHED BY HIM TO THE BRITISH MUSEUM IN 1799

Seeing that he first made his reputation as a dramatist, it seems strange that we have no statuettes or paintings of Shakespeare in the garb of an actor in or on pottery or porcelain. In 1594 he belonged to the Lord Chamberlain's Company, becoming one of its leaders in 1603, yet he is generally depicted as wearing the

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dress of his day, and a somewhat voluminous cloak. The artist has also bestowed upon him certain mannerisms: he rests his cheek on one or other of his hands, and in the statuette (No. ii.) after Kent and Scheemaecker's monument he stands with legs crossed in the attitude insisted upon by photographers in the fifties and sixties, who persuaded the beaux of that period that such a position lent to the victim an appearance of elegance and gentility.

It is to the Staffordshire potters that we must look for the majority of busts, medallions, and statuettes still in existence, though, as I said before, many of these are of late date. The immortal poet probably had numerous connections with men and matters in this county, where it is remembered with pride that he was an intimate friend of Richard Barnfield, the Staffordshire poet. Barnfield was a noted scholar, who, at the age of eighteen, had taken his Bachelor of Arts' degree at Oxford, and as Shakespeare had "little Latin and less Greek," we may surmise that so scholarly a friend may have been of use to him in his work. It is interesting in this connection to find that two of Barnfield's sweetest songs, "As it fell upon a Day" and "If Music and sweet Poetry agree," were for two and a half centuries attributed to Shakespeare. This was owing to the duplicity of the publisher Jaggard, who,

No. II.—*Statuette of Shakespeare after Kent and Scheemaecker's Monument* *Modelled* *Earthenware* *Staffordshire*, 1800 *Victoria and Albert Museum*

No. III.—*Worcester Mug, ornamented in black transfer, with a portrait of Shakespeare, after the Westminster Abbey Monument* *Date about* 1760 *From the Schreiber Collection*

having collected a few genuine Shakespeare sonnets and a variety of poems by other writers, published them, under the title "The Passionate Pilgrim," as the work of William Shakespeare. They were brought out four years before James I. was crowned, a second edition being issued in 1612.

No. ii., modelled after Kent and Scheemaecker's monument in Westminster Abbey, is of Staffordshire earthenware, well modelled and coloured. The cloak is bright red with a soft green lining; the striped yellow vest has a double border in colours and spotted pink sleeves. This model was also copied at Chelsea and other factories, perhaps the most interesting specimen being one in white saltglaze at the Victoria and Albert Museum. Round the pedestal are busts of Henry V., Queen Elizabeth, and Richard III.

In the Henry Evans Bequest at the Derby Museum are a pair of figures of Milton and Shakespeare in white glazed Derby porcelain, slightly gilt, the only colour used appearing in the apple-green lining of the cloaks.

A similar statuette in Chelsea porcelain of about 1765 may be seen in the Shakespeare Exhibition at the Victoria and Albert Museum. Here the lining to the cloak is pink, and the pedestal is slightly ornamented at the base in pale blue.

On the Worcester mug (No. iii.) we see again a copy of the Westminster Abbey monument. The

mug is a typical Worcester shape, with vertical side lines, and is ornamented in black transfer, with figures of the Tragic and the Comic Muse on either side of the poet. This was a favourite subject with the Worcester transfer printer. The date of the mug would be about 1760, transfer printing having been introduced at Worcester about the year 1756.

Some attractive busts of Shakespeare appear on Wedgwood's Jasper plaques. One in white upon pale blue (No. iv.) may be seen in the Victoria and Albert Museum, together with a lead medallion cast from the same model and lent by T. A. Lehfeldt, Esq.

No. IV.—MEDALLION PORTRAIT OF SHAKESPEARE IN WEDGWOOD JASPER WARE, 1780
VICTORIA AND ALBERT MUSEUM

Black basaltes, an invention of the great Josiah Wedgwood, was also largely employed for busts of famous people, and the one illustrated (No. v.) is a beautifully finished and very fine specimen. It is not possible to determine its place of origin or the maker, as it is unmarked, but though it cannot be attributed to Wedgwood, who always marked his wares, it was no doubt the handiwork of one of his cleverest imitators—Adams, Turner, Mayer, Neale, or some other less-known potter. This black bust is far more attractive than Enoch Wood's coloured one (No. vi.), which is taken from the same model. The work of a famous Staffordshire modeller, the latter is of glazed earthenware, which lends itself better to small rustic statuettes than to portrait busts, upon which the colours have a hard and bizarre appearance and the flesh-tints an unnatural tone. Enoch Wood (1759-1840)

No. V.—BLACK BASALTES BUST OF SHAKESPEARE
VICTORIA AND ALBERT MUSEUM

No. VI.—COLOURED EARTHENWARE BUST
BY ENOCH WOOD STAFFORDSHIRE

BURLINGAME PUBLIC LIB.

presented the bust to Mr. Pike, proprietor of the Pottery Clay Quarries, Wareham, Dorset. In spite of its somewhat unattractive appearance, it is a remarkable specimen of the craft of the potter. A similar bust was made by Jacob Warburton, of Hot Lane, Staffordshire.

Of all Shakespeare's characters, Falstaff is the one who appears to have excited the greatest interest amongst potters. We have Chelsea and Bow Falstaffs, Chelsea-Derby and Derby Falstaffs in porcelain, and many reproductions in earthenware from the Staffordshire potteries. Of the latter, illustration No. vii. shows an excellent specimen. Made about 1800, it represents James Quin in the character of Falstaff, in which he appeared in 1746-7. The base is modelled in imitation of Chelsea-Derby. The figure is represented as wearing black boots, red trunks, a striped vest, and pink coat, the shield being of silver lustre. A Derby model of 1840 is exactly like the foregoing, with the exception of the shield, which is in gold.

No. VII.—STAFFORDSHIRE FIGURE REPRESENTING JAMES QUIN AS FALSTAFF ABOUT 1800 VICTORIA AND ALBERT MUSEUM

An earlier Staffordshire figure possessing special attraction is one in which Falstaff is represented as drawing his sword: this is in every way superior to later specimens, which have little originality and appear to have been copied from Derby models.

In the Schreiber collection are two statuettes of James Quin in the character of Falstaff, after James McArdell; one is in all-white Bow porcelain (No. xiii.), the second in Chelsea. The Chelsea specimen is a remarkably fine figure, about 12 inches high, well modelled and more tastefully painted than the majority of such pieces (No. xi.). The black boots have brown tops, the breeches are turquoise blue, the coat pink, and the vest, copied from an eighteenth-century flower brocade, is beautifully painted. The pink hat has a white feather, and the brown shield on the left arm is studded with gold bosses, whilst the right hand grasps the hilt of a sword. A very interesting addition to this figure is the bill which may be seen hanging out of the right-hand pocket of the vest; upon this is inscribed:—

A Capon	...	...	2 0
Sauce	...	...	4 0
Sack	...	...	5 0
			11 0

David Garrick in the character of King Richard III.

No. VIII.—MODEL OF SHAKESPEARE'S HOUSE AT STRATFORD-ON-AVON MADE BY COPELAND, 1840 THE PROPERTY OF G. H. GABB, ESQ.

No. IX.—FENTON WARE BOX LID, WITH PICTURE OF ANNE HATHAWAY'S COTTAGE THE PROPERTY OF H. C. ANDREWS, ESQ.

No. X.—WHITE BOW FIGURE, KING LEAR No. XI.—JAMES QUIN IN THE CHARACTER OF FALSTAFF, AFTER JAMES McARDELL.
No. XII.—DAVID GARRICK IN THE CHARACTER OF RICHARD III., AFTER A PAINTING BY NATHANIEL DANCE

(No. xii.), after a painting by Nathaniel Dance, is a beautiful Chelsea-Derby figure from the Schreiber collection. The expression of countenance and the action depicted are remarkable when one considers the soft, pliable nature of this porcelain, the colouring being equally striking and pleasant. Upon the flower-studded base will be seen the yellow hat with white feather; the coat is of scarlet, edged with ermine, the vest white and gold in open scale pattern; the pink trunks are slashed with yellow and gold and have green continuations. King Lear, an all-white figure in Bow porcelain, about 1755, will be seen in illustration No. x. standing on a rococo scrolled base, with a broken sword and orb at his feet.

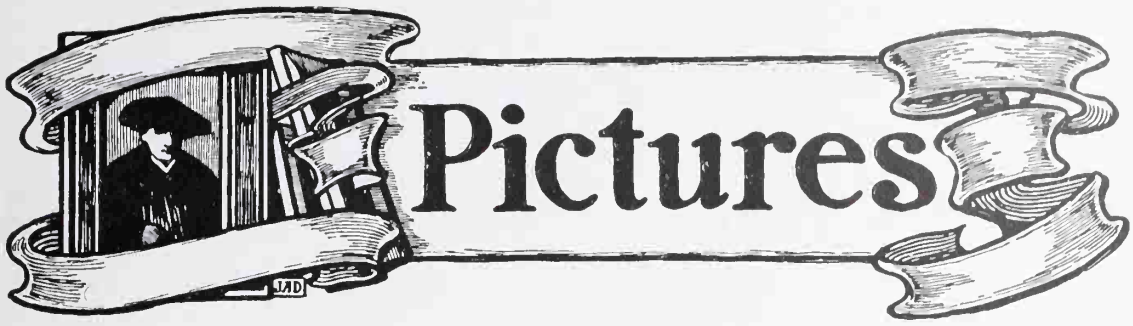
At Swansea black basaltes reclining figures of Antony and Cleopatra, 11 inches in length, were manufactured, and upon some Derby plates with green borders may be found a painting of the Death of Cleopatra, after Moreau de Jeune, in Bell's edition of Shakespeare, published in 1786-88. This design was used at Derby during the Bloor period in 1820.

No. XIII.—WHITE BOW FIGURE OF JAMES QUIN AS FALSTAFF, AFTER McARDELL

The model of the house in which Shakespeare was born at Stratford-on-Avon (No. viii.) was made by Copeland in 1840. It is of white stoneware, with coloured roof and beams, and is a charming and uncommon little specimen. Neale, of Hanley, produced some attractive classical green vases in light earthenware, decorated with a bust of Shakespeare, and wreaths of flowers painted in colours. Several Staffordshire potters ornamented plates and pot-lids with coloured transfer-printed representations of Anne Hathaway's cottage and other views associated with the poet, one of which may be seen in our ninth illustration.

THE BROAD-WHEELED WAGGON

FROM THE SMALL VERSION IN OIL BY J. L. AGASSE, 1820; AFTER AN ORIGINAL OF 1801



The Life and Work of Jacques Laurent Agasse — Part II.

By C. F. Hardy

THE influence which bound Agasse to Newman Street was not professional but domestic, and it grew stronger year by year with the growing family of his friendly landlord. Of these children he became the devoted companion and playmate, especially of Lionel, the eldest, born in 1812, to whom, as already stated, we are so largely indebted for the materials of our biography. There still exists a large proportion of the many portraits and subject pictures painted by Agasse from the Booth family, which attest an amount of loving and intimate study bestowed upon them, only less in degree than that which he had hitherto bestowed upon animals; and in both is seen the mark of his peculiar genius. Other animal painters have studied perhaps as deeply and worked with the same or greater mastery of general technique. But the genius of Agasse enabled him to produce a perfectly naïve view of his subject, a view in which the human element does not seem to enter. He seems to have got behind the veil, and in his animal subjects we see animals painted, as it were, by themselves. So with his children sitters; he seems to have forgotten that he was grown up, and the children are as unselfconscious as if they were sitting to a child artist. Amongst many similar works recorded, the following are extant:—*The Hard Word** (Royal Academy, 1821) shows Lionel Booth, accompanied by a cat, seated on a low stool and puzzling over a book. *The Flower Cart* † (Royal Academy, 1823) shows Agasse himself selling flowers from a donkey-cart, with several of the children making a group on the pavement. The flowers, by the way, are exquisitely rendered. One of the two portraits of Louisa Booth, done in 1829 and 1830, is a girl, life-size, smiling as only a child can smile. ‡ In *Play-hours* § (British Institution, 1832) Agasse appears as a gardener, but, against all sense of propriety in the presence of the quality, he has thrown himself carelessly on a seat. "There is not a detail," says M. Baud-Bovy, "which does not express with intensity the delight in living that belongs to childhood." *The Secret*, painted in 1833,* and exhibited at the Academy in 1845, shows portraits of Georgina and Ellen Booth, the latter whispering into the ear of her elder sister, who holds her round the neck and smiles, quite unconscious of our presence, thinking of absolutely nothing but the funny secret which Ellen evidently regards as of the greatest importance.

The downfall of Napoleon in 1814 and the release of Geneva from French domination brought joy to Agasse. He produced classical designs for the illuminations in Hyde Park, and painted *The Allies entering Paris*. But the thought of returning home came to nothing. Without money the prospect in Geneva was a blank. It must have been disappointing to him that his native city, now part of the Swiss Confederation, had not, after all, gained her absolute independence, and in 1816 he had settled down in his new home to a sort of domestic happiness which he had gladly exchanged for dependence on the magnates of the sporting world.

The *Inside of a Stable*, which we reproduce from the Kitcat canvas in the Museum at Geneva, is probably identical with that painted in 1810 and exhibited at the British Institution in 1811, though it may possibly be the *Interior of an Alehouse Stable* recorded by the artist in 1804. It is a fine and characteristic work.

Of innumerable studies at Cross's menagerie during the Newman Street period very few have been traced. Notable exceptions are a *Jaguar*, life-size, belonging to Mrs. William Vicary, of Bovey Tracey, painted in 1811; *The Fox*, life-size, now at Bramham,† which

* Booth collection, 24 in. by 20 in.; engraved by Syer. A sketch is reproduced in *P. G.*, page 117.
† *P. G.*, page 118.
‡ Musée d'Art, Geneva.
§ A small canvas in the Museum at Geneva. *P. G.*, page 119.

* *P. G.*, page 124. A "three-quarter" canvas.
† Mr. Lane-Fox's collection.

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THE FLOWER CART OIL, 1823

probably dates from February, 1813; and *Joko*, the ourang-outang, painted in 1818–19.*

In the Academy of 1818 he showed the *Landing at Westminster Bridge*,† recalling, according to M. Baud-Bovy, an Italian subject by Corot. The figures in the foreground also give it an interest which is not possessed by several other small Thames pieces which followed it, and two of which, *Lambeth* and *Blackfriars Bridge*, are in the Booth collection.

In 1818 he painted *Lord Rivers on Horseback*,* representing his lordship coursing at Newmarket. As a whole, Agasse probably did nothing better of this

* "A masterpiece." *P. G.*, page 115.

† In the possession of M. Willy-Maunoir, of Geneva. 28 in. by 42 in.

* Royal Academy, 1819. In Sir W. Gilbey's sale, March, 1910 (£199 10s.). Now in the Museum at Geneva. Canvas, three-quarter length.

PLAY-HOURS OIL, 1832

kind. There is a beautiful sunlight effect delicately spread over the scene, and an unconventionality in the posing of the figures which distinguishes it entirely from the ordinary sporting picture. The two greyhounds are no doubt portraits, one being Young Snowball. The slightly varied repetition of this work at Bramham, which we reproduce, was painted in 1835.

The *Mail Coach*,* painted in 1819, is, owing to the coloured aquatint by Dubourg, published in 1824,

* Water-Colour Society, 1820. Canvas, three-quarter length.

THE SECRET OIL, 1833

perhaps Agasse's best-known work. The coach is descending a hill, and the accuracy of drawing is carried on from the foreshortening of the horses to the details of the driver's hands grasping the reins. For a companion print he repainted the *Broad-wheeled Waggon*, which dates back to 1801,* representing a nearly front view of the lumbering carrier's cart, or rather caravan, drawn by eight horses, returning to Oxford Street from Ludlow amidst the open country. It was probably done on the Bayswater Road, in the neighbourhood of the Kensington gravel-pits. Also akin to the coach is a coloured print, the *Mail Guard*, by Dubourg, published in 1825, showing that important functionary being driven in a gig to join the coach, apparently from the General Post Office.

To 1819 belongs a second portrait of the artist's cousin, Louis André Gosse,† who was then in London, probably the only adult sitter for a portrait, except Lord Rivers, with whom Agasse ever really succeeded. But in this case he had known and sketched his subject in boyhood. It seems to have led him to attempt a great many others, of which only some half-dozen have been traced. Two of them, *Edward Cross* and *Mrs. Edward Cross*, done in 1838, were lithographed by Gauci.‡

In 1821, on the introduction of Sir Gore Ouseley, for whom Agasse had recently painted a stud portrait, he was commissioned by the College of Surgeons to paint a set of animal portraits, which are still in their possession. They illustrate a theory, since exploded, of "throwing back." An Arabian mare, having produced a hybrid by a quagga, afterwards produced by an Arabian horse two colts and a filly showing quagga characteristics. These animals are represented on six canvases, each 23 in. by 19¾ in., the hybrid being a copy by Agasse of someone else's work. They are now much obscured, but would no doubt be found, if cleaned, to be very good specimens of the artist's accurate and masterly work of this kind.

In 1825 he did a small repetition of his full-length of *Lord Rivers*, finished in 1815. A mezzotint by Porter, published in 1827 by M. H. Colnaghi, was dedicated to the King, who is said to have bought the original. But it is not now traceable in the Royal collection. Rivers is on foot, accompanied by two greyhounds, in a wooded park, his strong, handsome features and fine figure characteristically rendered: but the print, according to Mr. Booth, does less than justice to the original. Some continuance of royal favour is shown by the King's commission for the portraits of the *Giraffe* and *Three Gnus*, in his menagerie under Cross's management in Windsor Park.* These were done in 1827-8. The giraffe,

* *Album*, Plate XXX., shows this repetition.
† *P. G.*, page 116.
‡ *Mrs. Cross* is reproduced in *P. G.*, page 125.

* Still in the Royal collection at Royal Lodge; canvases half-length. Reproduced in *Zool. Soc. Proceedings*, 1895, to accompany a paper by Mr. R. Lyddeker.

LOUIS XVI. SHIELD-SHAPED WATCH, DIAMOND SET BALANCE

REPEATING WATCH IN RING, MADE FOR GEORGE III.

LOUIS XVI. OCTAGON-SHAPED WATCH, DIAMOND BALANCE

THREE WATCHES IN
THE WARD USHER COLLECTION

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INSIDE A STABLE OIL, 1810

a present from the Pasha of Egypt, and the first seen alive in England, is painted in profile with special elaboration, accompanied by a rather grotesque group of three figures, including two turbaned Orientals. The gnus are painted with more freedom in an open landscape on a smaller scale, with horses in the distant background.

In 1828 Lord Rivers died, and in 1829 Cross took his menagerie to his new Surrey Zoological Gardens at Kennington. The Society's Gardens in Regent's Park had been recently established, but Agasse continued to find his subjects for study in the collection of his old friend, and later in another menagerie belonging to one Herring in the Euston Road, near Fitzroy Square, to which neighbourhood he removed between 1833 and 1836. Here, at 2, Lower Southampton Street, he was close to his old ally, Charles Turner, and also to a very generous friend and patron, Sir Charles Forbes. There can be no doubt that his means were of the scantiest, and that many of the numerous entries of portraits which we find in his notebook from this time onwards represent commissions which were given him by his friends rather out of charity than because they valued his work. His name appears, however, in the Academy catalogues from 1842 to 1845, but none of the exhibits have been traced except that of 1845, *The Secret*, already described.

The copy of Lord Rivers's portrait made for his nephew, Mr. Lane-Fox, in 1835, has already been mentioned. This was followed somewhat later by a visit to Bramham, where he began an equestrian group of *Mr. Lane-Fox, his Son and Nephew*,* finished in 1839.

In 1843 he had moved back to Newman Street, and on the top floor of No. 83, nearly opposite Mr. Booth's, he spent his last days. He died on the 27th December, 1849, and was buried in the churchyard of St. John's Wood Chapel.

It requires more than a superficial knowledge of animals to fully appreciate his work, but in that department he may fairly be called unique. Landseer himself, as reported to me by the late Mr. Martin Colnaghi, used to say of him, "He paints animals as none of us can."

In his own sphere he deserves precisely the encomium bestowed by Byron in *English Bards and Scotch Reviewers* upon Crabbe, and summed up in the

* Now at Bramham. Canvas, 68 in. by 54 in.

LORD RIVERS COURSING AT NEWMARKET OIL, 1818–35

line, "Though Nature's sternest painter, yet the best." In both the painter and the poet we recognise a narrow range of artistic power, an obvious disregard of "composition," a technique wanting in "distinction" and abounding in *naïveté*. As Agasse dealt with animal and child life, so Crabbe in his outlook took misery and misfortune for his chief theme. But each of them made his subject beautiful by a homely, intimate, yet masterly grasp of detail, every touch of which expresses a love of truth and a sympathy with nature.

Agasse himself put a high value on his work, and his native pride and honesty forbade him to accept such prices as he might have received for it from his unappreciative contemporaries in England. Thus it seems he sent the best of it to his sister or his cousins in Geneva, who disposed of it where his early proficiency and promise had become an established tradition. He rarely condescended to sign his canvases, and those signed very rarely bear more than his initials, the L and A being joined at the foot.

LANDING AT WESTMINSTER BRIDGE OIL, 1818

[POSTSCRIPT. — The publication of the previous article on Agasse in THE CONNOISSEUR of August, 1916, has brought to the knowledge of the writer the originals of two of Charles Turner's fine engravings of his works: the *Wellesley Arabian*, which has long been in the family of Mr. F. W. Dunn, of Galhampton, Somerset, and *Young Snowball*, in the possession of Mr. T. Clarke, of Hove.]

DOGUE D'ULM CRAYON AND SANGUINE

Bygones from the Georgian Times

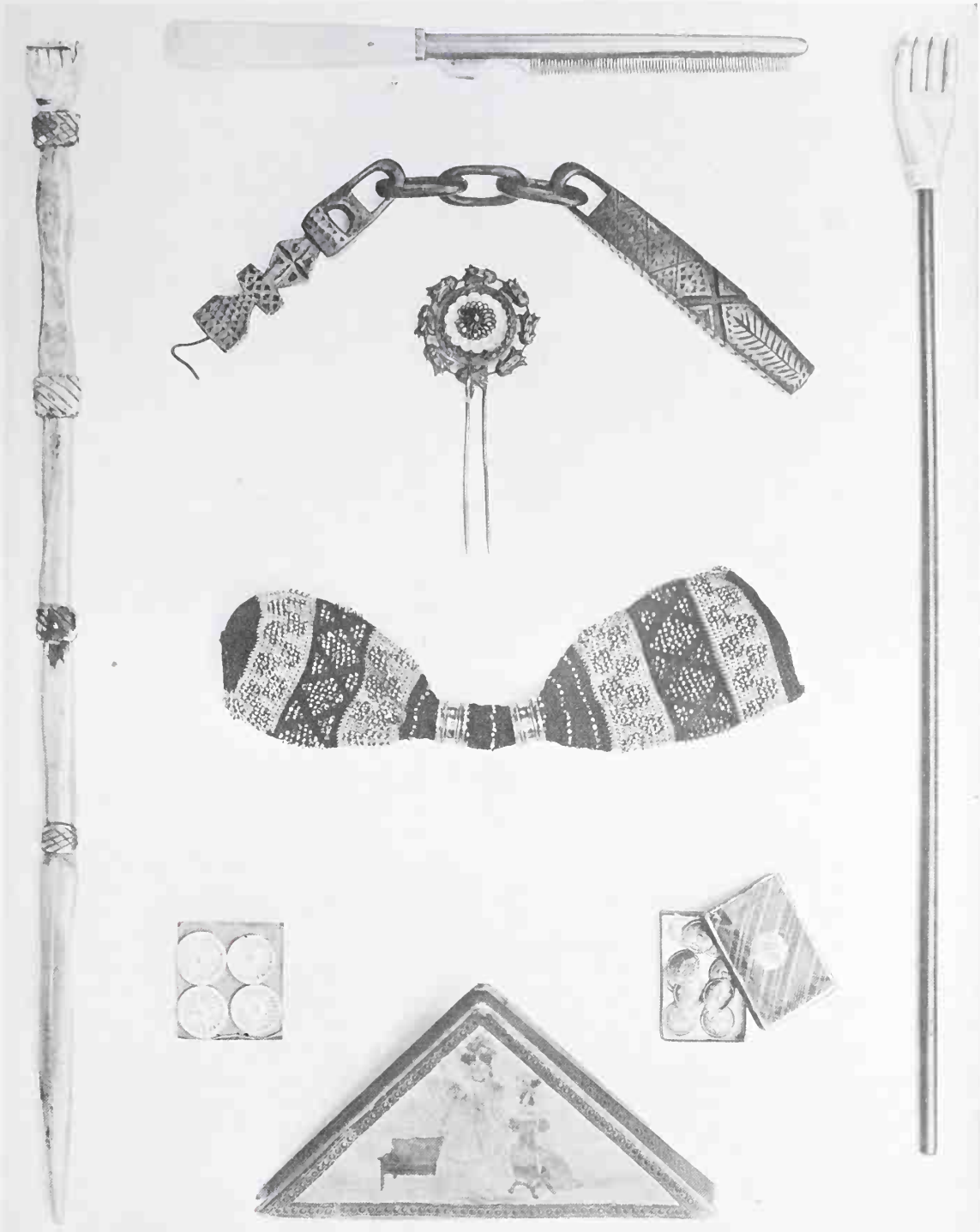
By Maberly Phillips, F.S.A.

THE little knick-knacks that were to be found on the work or dressing-tables of our grandmothers are rapidly becoming more and more scarce. Unfortunately, to my way of thinking, our large museums sadly neglect articles that were in constant use during Georgian times—say 1740 to 1830—such things not being considered old enough to attract the general public. My experience is that the *few* are interested in articles of the Saxon and Roman period, and stuffed birds, fossils, etc., etc., found in every museum, but that the *many* are *more* interested in the articles that our grandparents daily handled. For some years my aim has been to obtain and preserve such treasures, and my collection now numbers over four hundred examples. During the last ten years the editor of THE CONNOISSEUR has published, with illustrations and descriptions, many of my more important pieces, and now kindly gives me permission to bring to its readers' notice, in a few short articles under the head of "Bygones of the Georgian times," some of my smaller, though not less interesting, examples.

CANDLE SHADE AND CANDLE HOLDER

Candle shade, in green silk. A brass arm about 4 in. long clasps the candle, and is held in position by a sliding collar, after the fashion of the shades of to-day. At the other end of the arm is a brass tube, also held by another sliding collar. Into this is placed a split-brass upright with tapered ends, holding the screen in position. When not in use the split uprights can be taken out of the socket and folded backwards like a fan, when the shade collapses and the whole affair backs into a little leather case that measures $4\frac{1}{4}$ in. by $1\frac{1}{4}$ in. by $\frac{3}{4}$ in.

Back scratchers were also found on "my lady's table." Two are illustrated—one an ivory shaft, 17 in. long, with four knots differently coloured, but now very much faded; a hand is carved at the end, but the fingers are much worn. The other has a handle of wood, not quite so long, with an ivory hand at the end, most beautifully cut and in perfect condition. The object was to allay any irritation down the back by the use of the scratcher. I believe



TWO BACK SCRATCHERS, METAL COMB, KNITTING SHEATH, WATCH HOOK, SILK PURSE, HAND-MADE BUTTONS, WAFERS IN BOX, BOX FOR CURLING PAPERS

their manufacture has been revived for the use of invalids.

Metal comb, with bone handle. A most clever contrivance, in all 9 in. long. A metal barrel, with a fine toothed comb projecting, evidently used when the ladies wore ringlets. The curl could be combed out, then twisted round the metal barrel, and, when sufficiently curled, a spring would be touched that drew the comb into the barrel, when it could be withdrawn without disturbing the hair.

PORTABLE INKSTAND, BOUQUET HOLDER, SAND DREDGERS

Box for curling papers. Boxes were evidently sold containing one hundred papers, suitable for the purpose. On the cover of the box two ladies are depicted with their hair profusely curled. The paper inside the box is marked—"100 Papillottes découpées."

A knitting sheath. The one here illustrated is most ingeniously cut out of a solid piece of wood. The hook at one end would go into the girdle or waistband of the user. A knitting pin would be inserted into the hole at the other end of the sheath, so giving the worker full play with her hands.

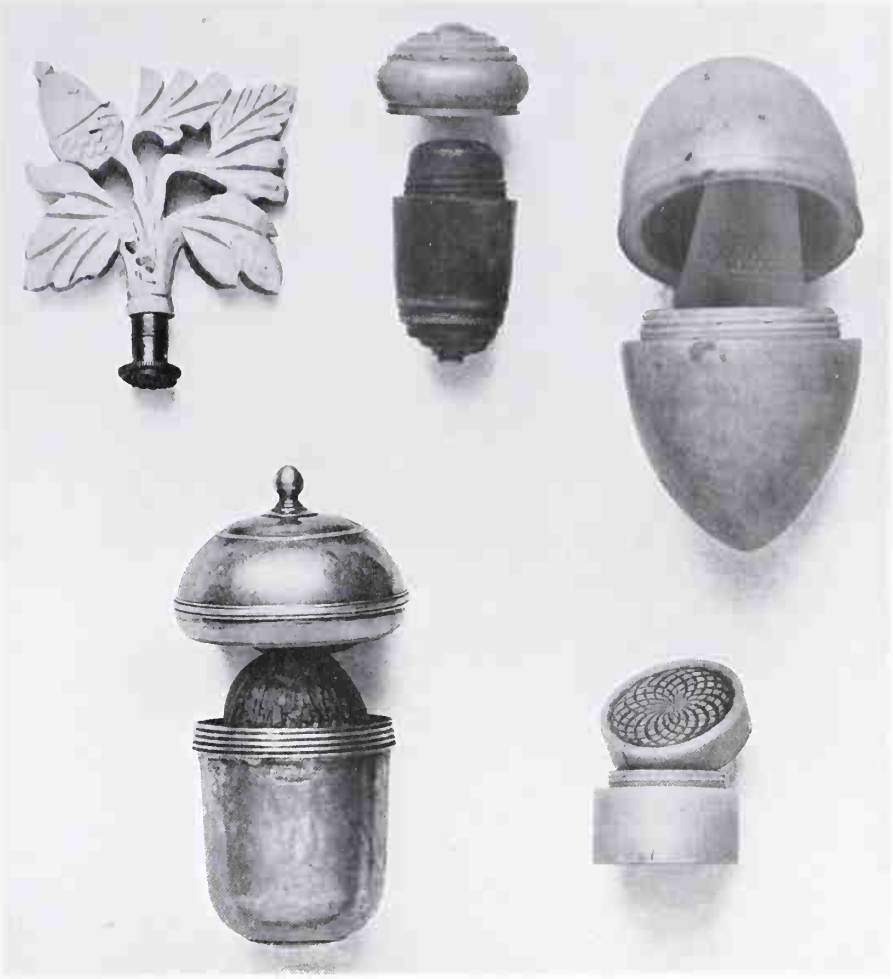
The watch hook was used in the days of the good old "four-poster," with its heavy damask back. The two long prongs would be passed through and through the damask, and form a good foundation for the hook whereon to hang the watch, which was much heavier than the present-day article. The bed-hook is made of brass, with a mother-of-pearl centre. The combination is very artistic, and the workmanship fine and strong.

Purses worked in coloured silks and ornamented with beads were in general use during the time under consideration, the leather purse coming in at a later period. The specimen before me has one end round, the other square, probably to show the user at a glance in which end he carries his gold or silver.

Hand-made buttons will show what used to be done with needle and thread and patience. I am informed that two elderly ladies who resided at Staines (Middlesex) supplied their friends and the trade with these marvels of neatness and patience.

Wafers. Gilt wafers are contained in a dainty box. Various devices are shown—beehive, fly, peacock, birds at a fountain, being among the number. Paste wafers were also used, which would be fastened with a stamp. The one illustrated on page 21 is carved in bone, depicting an acorn spray.

Portable inkstand. Silver-plated, engraved, contains a glass ink-pot on the right hand. A strong cushioned spring closes on to the glass rim of the pot. When shut, this is firmly held in its place by an outer spring. On the left is a metal receptacle for wafers, the adhesive envelope coming into use at a later date. The letters K. K. P. are stamped just below the rim, probably the initials of the first owner. In the centre is a candle socket, hinged so that it will fold down into the box. The lid is held by an outer spring—the whole being covered by a leather case—INK stamped on the top.



WAFER STAMP, VINAIGRETTE, LADY'S COMPANION, NUTMEG GRATER, PATCH-BOX

Bouquet holder. Made of some suitable wood, artistically carved, each projection on the centre boss being pointed with a small brilliant. Above the boss is a movable ring, which can be pushed up, so as to compress the six leaf-like sprays and thus form a grip of the flowers placed in the holder. A leather box with clasps contains the flower holder.

Sand dredgers. Before the days of blotting-paper every lady's writing-table would have its sand dredger. After a letter was written, the ink would be dried by sprinkling sand over the writing. Two forms of dredger are illustrated. One is in white china, prettily shaped, with a gilt beading round the base. Underneath an aperture is left for putting in fine silver sand, the passage being closed with a cork. Another form which may be found in old writing desks is a square glass stand with a fixed metal top, which has a raised rim and a depression pierced with seven holes. The substance in the dredger looks like gunpowder, but I am told it is known as "iron sand." Some of this would be sprinkled over the writing, and what was not absorbed by the ink was restored to the dredger by shaking it through the holes in the depression.

As a lad I well remember a box, about six inches square, filled with fine sand that stood on the counter of our local florist. The name of each seed that you purchased was boldly written on the brown paper packet containing it. Then a small handful of sand was sprinkled over the writing, and the grains that had not adhered to the ink were shaken back into the box.

"*Lady's Companion.*" Egg-shaped, turned in ivory or bone. The top unscrews and displays a thimble on a centre tube, round which two small reels of cotton (black and white) are placed. The top of the centre tube pulls off, the lower part forming a receptacle for needles and pins.

Nutmeg grater. I believe nutmegs were first introduced into England in the early years of 1800.

They were expensive and considered great novelties. Clever little pocket carriers were made in silver, one of which is here illustrated. When closed, it measures about $1\frac{1}{2}$ in. in height and 1 in. in diameter. The top screws off and discloses a fine perforated grater. This in its turn unscrews, and the lower portion contains the nutmeg. A little of this pungent spice was considered a great improvement to hot negus and other beverages of that nature. It was easily carried in the pocket. When wanted for use the top and grater would be unscrewed, the nutmeg extracted, and a little of it grated into the wine-cup, when the various parts would be re-fixed and returned to the pocket.

Vinaigrette. In ivory or bone. In every way suitable to slip into a lady's pocket. The top screws off, showing an inner perforated cap which also unscrews and displays a small piece of sponge which has been soaked in aromatic vinegar. Who the last fair owner was, or how many years since it was used, I cannot say, but the aroma from the vinegar is still very strong.

Patch-box. A small ivory box with engine-turned top for carrying black patches cut out of adhesive plaster with which the ladies (and, I believe, some gentlemen) adorned (or disfigured) their faces.

I recently came upon a strange Act of Parliament, quoted in a newspaper, stating "that all women, of whatever age, rank, profession, or degree, whether virgins, maids, or widows, that shall from after the passing of this Act, impose upon, seduce and betray into matrimony any of His Majesty's male subjects by scents, paints, cosmetics, washes, artificial teeth, false hair, Spanish wool, iron stays, hoops, high-heeled shoes, or bolstered hips, shall incur the penalty of the laws now in force against witch-craft, sorcery, and such-like misdemeanours, and that the marriage upon conviction shall stand null and void."

HOW PATCHES WERE WORN

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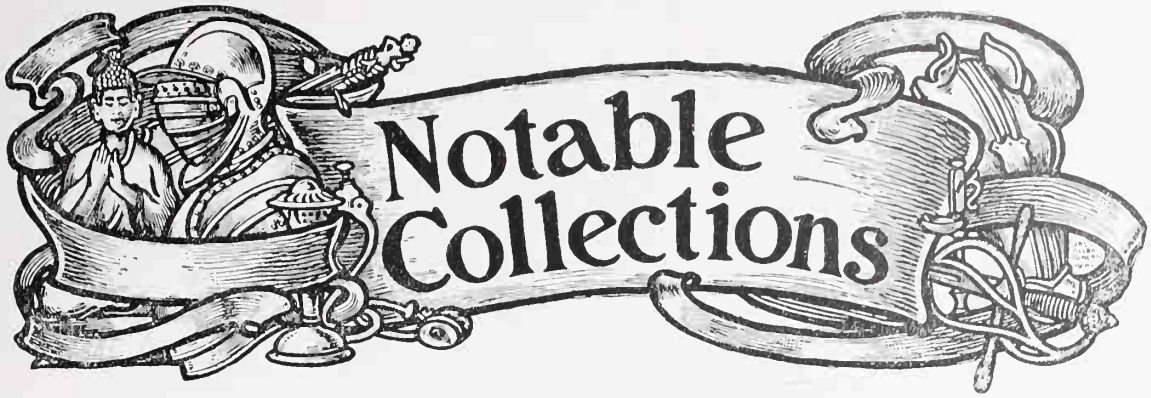
THE LESLIE BOY

BY SIR HENRY RAEBURN

In Lord Glenconner's Collection



The Davenham Collection Early Italian Illustrated Books Part I. By Selwyn Brinton, M.A.

I PROPOSE here to treat only one side of the magnificent series of early printed books in the Davenham collection; but a side which is richly represented there, and one which is of very special interest. For although it may give us almost a personal exaltation to hold, as I have done only lately, that magnificent folio Bible by Gutenberg, which marks the dawn of early printing, or to turn over the exquisitely illustrated early editions of the French *Hours* in Mr. Dyson Perrins' collection, yet to my mind nothing can ever excel the interest to be attached to the first printing of the Italian *incunabula*.

Printing—a debt given to the world by Germany in the days of her old free cities, Mainz, Cologne, Strasburg, Lübeck, Augsburg, Ulm, Nüremberg, when her best gifts had not yet been schooled by Prussia into an engine of pitiless destruction—came very soon across the Alps to Italy in the practised hands of two German master craftsmen, the "prototypographers" of Italy, Conrad Sweynheym and Arnold Pannartz, who established themselves in the Benedictine monastery of Subiaco, some thirty miles from Rome herself.

I had the pleasure of motoring with a friend to Subiaco two years ago on a morning of Roman spring-time, and spent a long, delightful day there. Lying on the fringe of the Campagna, beneath the shadow of the great mountains, the old city, rich in romantic beauty, may be considered as the very cradle of Italian printing.

For it was here that the two master printers produced their edition of S. Augustine's *City of God* in that small Gothic type which was so much admired by Mr. William Morris, and which has been reproduced by Mr. St. John Hornby in his beautiful edition of Dante's *Divina Commedia*. *The City of God* (*De Civitate Dei*) was written by the great Father of the Church in the terrible years following the sack of Rome (A.D. 410) by Alaric the Goth, and was directly intended to combat the opinion that the fall of the imperial city was due to the desertion of the old gods of Rome. It was a popular work in the fifteenth century, possibly because the victorious advance of the Turk threatened a similar disaster to Rome of the Renaissance.

But when the German craftsmen produced their second book, the *Speculum Vitæ Humanæ*, which is also in the Davenham collection, they had already migrated and set up their press at Rome, *in domo Petri de Maximo*, within the Roman palace of the Massimi, under the protection of Pope Paul II., and more directly of the author of this work, the Spanish Bishop of Zamora, and governor at that time of the Castel Sant' Angelo, Roderigo Sanchez de Arevalo. "*Hoc opus*," says the colophon, with commendable pride, "*Conradus Sweynheym ordine miro Arnoldusq simul pannarts . . . Roma expediere sodales*" ("This work," they here tell us, "Conrad Sweynheym and Arnold Pannartz with wondrous skill accomplished in Rome as partners"); and the fine, clear Roman type (for the impress of the land was on them, and they had abandoned their native Gothic) and rich capitals justify the pride their colophon seeks to express.

If I were to follow here the direct sequence of early Italian printing I might turn at this point to Venice, where printing, under the influence of the Frenchman Nicholas Jenson, and the German Erhard Ratdolt, developed in the most Serene Republic from 1470 onwards a very notable activity; but I reserve this part of my subject for later treatment, keeping myself at this stage to Rome (including Naples and Southern Italy), and, above all, to Florence.

Florence and Venice are really throughout the true homes of book illustration in Italy; and I say

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this with knowledge of the *incunabula* printed in these early years at Brescia, Milan, Ferrara, Bologna, and Parma.

Florence, above all, where art was in the very air,

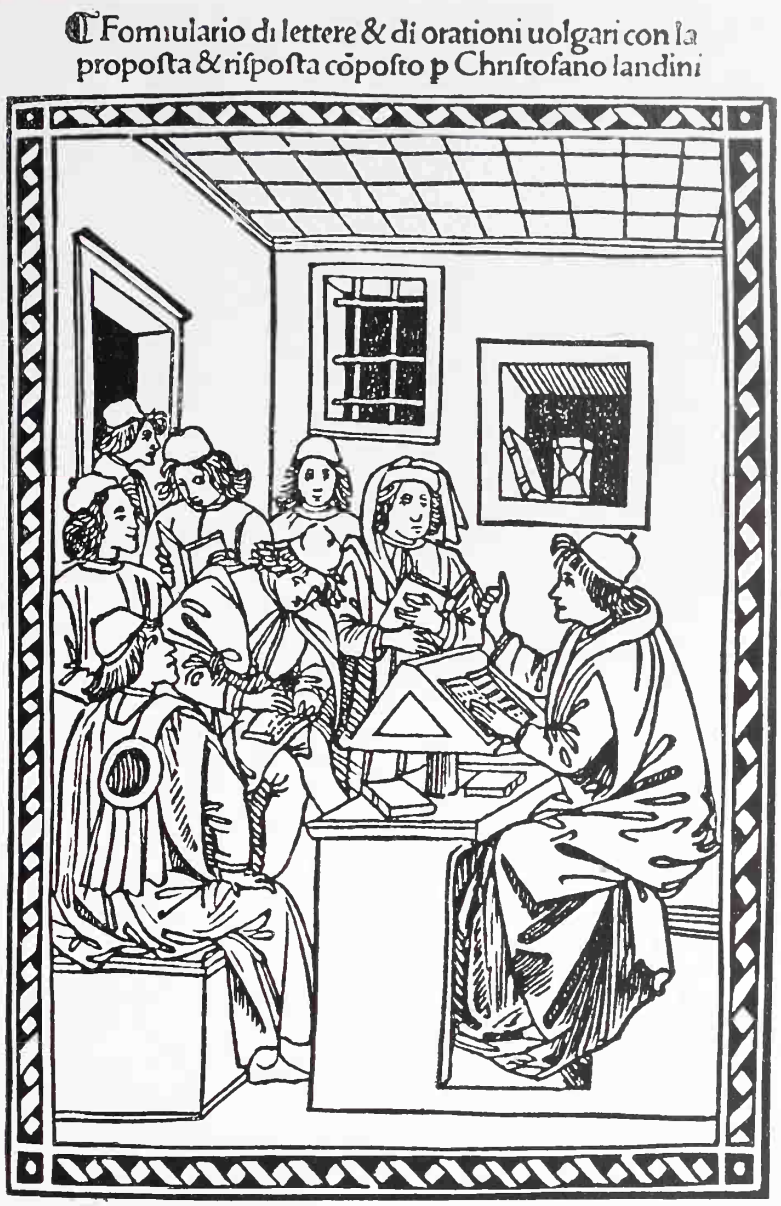
The Malermi Bible (*Biblia Italica*), a monumental work, richly illustrated through all its later editions, being the first version of the Holy Scriptures in Italian, must stand out as an exception to

FABLE VIII., THE WOMAN MARRIED TO A ROBBER ÆSOP'S FABLES NAPLES, 1485

was a part of her vital breath; so that Florentine printing is from the first clear, shapely, satisfactory,—Florentine illustration always intrinsically superior in artistic quality.

This superiority is so marked that scarcely can even the best of the fine Venetian book productions compare, as far as purely illustrative matter is concerned, with such ephemeral religious pamphlets as the Savonarola tracts, or those "Rappresentazioni" to which I shall later direct the reader's attention.

the above statement; but it is to be noted that this grand work, though published in its first edition without illustrations by Nicholas Jenson at Venice (1470), in the richly illustrated edition (1490) of the Davenham collection is stated in the colophon to be "printed in the kindly city of Venice by Giovanni Ragazzo at the instance of Luchantonio Giunta of Florence" (*Stampata nel alma citta de Venetia per Giovane Ragazo a instantia di Luchantonio di Giunta Fiorentino, MCCCCLXXXX.*).



LANDINI FORMULARIO FLORENCE, 1492 (TITLE)

Lucantonio Giunta of Florence was a great publisher, as we should now describe him; that is to say, numerous books of this period—as stated in the above colophon—have been printed at his command or instance, and have his beautiful device at their conclusion, the *Giglio* of Florence, printed in black or red. In this edition of the Malermi Bible the illustrations are of extraordinary beauty and profuseness, including a really noble first page and countless plates throughout the text.

To anyone who has followed critically the evolution of Italian art in the Renaissance period the general superiority of the Florentine book illustrations will scarcely be a matter for surprise. The Venetian artist—from the early painters of Murano down to Tiepolo—was essentially a colourist, for the most part absorbed in the rich pageant of life mirrored in his own empire-city. The Florentine, on the contrary, feels form more directly than colour; and hence came to book illustration with all the advantages of his inherited tradition, which trained such painters as Botticelli, as well as such craftsmen as Cellini, in that fine work of the jeweller for which Florence was famous.

Hence we get in Venice the greatest richness and outflow of book production, in Florence the finer quality of illustrations combined with beauty of *format* and type; and one sometimes wonders whether the Duc de Rivoli, in his immense work in four noble folios in *Les Livres à figures Vénétiens*, fully realised the claims of the greatest rival of Venice in this side of the printer's art. Hence, too, it is significant that the great illustrated edition of the Malermi Bible owes, in the work now before us, its inception to the efforts of a Florentine publisher.

Two other books of exceptional richness of illustration, printed in Venice for Lucantonio Giunta of Florence, are the *Plutarch's Lives* and the *Histories of Titus Livius*.

The first of these I find, from the colophon now before me, to have been printed at Venice by Giovanni Ragazzo, *per Joannem Rigatium de Monteferrato Anno Salutis MCCCCLXXXXI;* while beside the colophon and the benedictory words *Laus Deo* appears Giunta's device, with the initials L. A. The illustrated front page—representing the combat of Theseus and a centaur, surrounded by a lovely Renaissance border with medallions and "putti"—is of extraordinary beauty. The type itself is a fine, small Roman type, and the Davenham copy of this work has a special interest from the fact that

at its end appears, written in a fine, clear hand, the first possessor's name —*hic liber est presbiteri Franchini Gafori musici*—with the price paid for it, which was five libræ and ten soldi, and the date of Jan. XVIII., 1494.

EL TAVERNIERE ET ABBERGATORE GIUOCO DI SCACCHI — JACOBUS DE CESSOLIS FLORENCE, 1493

Franchino Gafori, the musician, will come before us again in the second part of this article as himself the author of a fine work on the practice of music—*Practica Musicæ*—published at Milan on September 30th, 1496, which I hope to illustrate later.

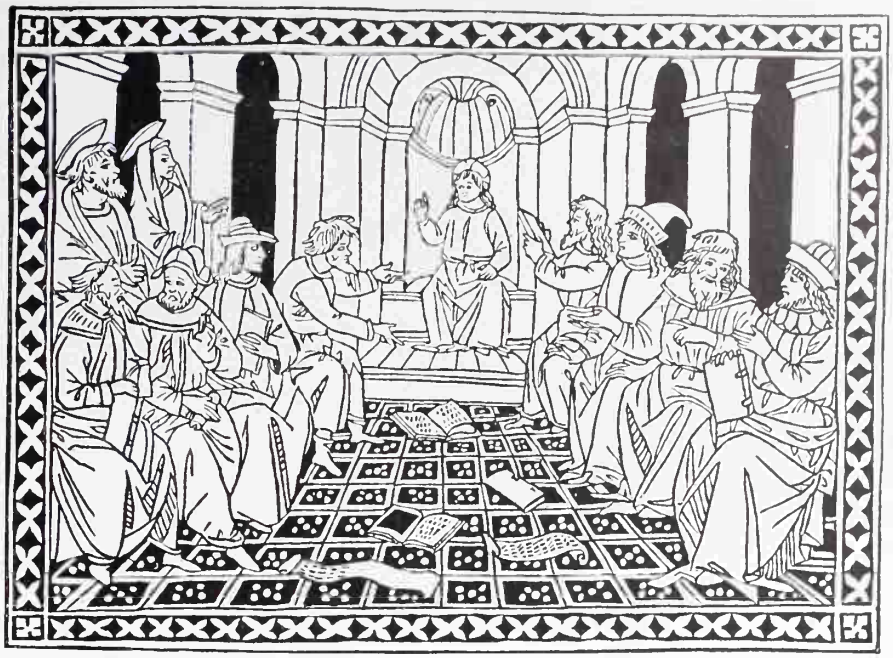
The *History of Livy*, referred to above, is quite as fine a production as the *Plutarch*. It was published at Venice by Zouane of Vercelli (Johannes Rubens) for our Lucantonio—*ad instancia del nobile Ser Luca Antonio Zonta Fiorentino*—and bears his device, with the date 1493. Here, too, the front page, representing a battle scene of knights in mediæval panoply, surrounded by a beautiful Renaissance border, is exceptionally rich; some of the smaller pictures appear to have been freely borrowed from the Malermi Bible, including among these the seated figure who appears under the title of Baruch in that publication.

A delightful work, a little earlier in date (1485), is a version of *Æsop's Fables*, "*Vita et fabulæ Æsopi*," published by Francesco Tuppo of Naples. Francesco del Tuppo was a jurist as well as scholar, and does not forget to remind us of this in his colophon—*utrius que juris disertissimi et studiosissimi*, and the printing of his translation of the *Fables* seems to have been done for him by a firm of Germans. But the illustrations with which this volume is amply supplied are remarkably individual in design: and Dr. Lippmann has said of them: "There is no affinity whatever between the Æsop illustrations and the woodcuts which appear in any other Italian book of that period."

I should myself incline to believe in Spanish rather than German influence in these interesting woodcuts; the decorative quality of the border, which in some cases frames a Saracenic arch enclosing the Labours of Hercules, is unsurpassed in the book illustration even of this time.

BERNARDO BELLINCIONI — BERNARDO BELLINCIONI, RIME — MILAN, 1493

The *Epistolæ e Evangelii in lingua toscana* was published in 1495 for Ser Piero Pacini of Pescia, and is the first of the many illustrated books which he published. The actual printers are given in the colophon as Ser Lorenzo de Morgiani and Giovanni de Magontia, and they do not forget to exhibit their pride in this fine piece of printing—"*nella quale impressione habbiamo havuto somma diligentia . . . et per*



THE HOLY CHILD FOUND IN THE TEMPLE EPISTOLÆ E EVANGELII FLORENCE, 1495

faria piu copiosa & piu aperta a lectori non habbiamo perdonato alle spesa de fogli: ma come tu vedi sono carte cxxiii. . . ." and so on at more length, all this dedicated very personally and almost affectionately—"*Tibi lector.*" This fine work on the Epistles and Gospels has been very beautifully and perfectly reproduced by Mr. Dyson Perrins for the Roxburghe Society. I select from it two illustrations of exceptional beauty.

In a notice of this kind one is necessarily obliged to pass over much material of interest in order to concentrate on the most important features of a collection; and thus I find myself compelled to treat very briefly a number of really interesting works printed at Florence, in which the name of Ser Piero Pacini of Pescia appears not infrequently as publisher, and those of Maestro Antonio Mischomini or of Ser Francesco Bonaccorsi as printers, in order to give very special attention to that interesting collection which I have mentioned already as the *Rappresentazioni*.

Before this I may, however, mention the *Giuoco di Scacchi*, printed by Mischomini at Florence in 1493, which has a fine illustrated front page, reproduced again at the end of the book; while the woodcuts of the different pieces in the game of chess—king, queen, knight, etc.—of which I illustrate the innkeeper (*el taverniere et abbergatore*), who is one of the pawns, are, as will be seen, admirable in their composition and handling of the black and white. An examination of this cut will, I think, amply justify all I have said here as to the intrinsically high quality of Florentine woodcuts.

THE PROCESSION TO CALVARY BONAVENTURA DIVOTE MEDITATIONI FLORENCE, *c.* 1496

The *Formulario di lettere*, by the great scholar Cristofano Landini, printed at Florence in 1492 by Antonio Mischomini, is not to be overlooked; for here, too, how fresh and true in drawing, how admirable in spacing and balance of the

strong blacks of door and windows against the crowded figures is the little scene of the Florentine teacher and his class.

Yet again, another work of this period, the *Laude* (Florence: F. Bonaccorsi, 1490) of Frate Jacopone da Todi.

TWO CUTS FROM GIOVANNI BOCCACCIO NINFALE FIESOLANO FLORENCE, 1568

Jacopo dei Benedetti, called affectionately Jacopone, was a mystic poet and monk, who appears here on the front page in the moment of mystic vision. His *Laude*, or hymns, in Latin, or, as here, in Italian, expressed the most passionate religious feeling: but their author was excommunicated and imprisoned by Pope Boniface VIII., and only released (in 1303) after that Pope's death.

A large number, in fact, of the Florentine publications of this period, which is now reaching the famous epoch of Savonarola's ascendancy, are of a definitely religious character. Among these may be included S. Augustine's sermons (*Sermoni Volgari*, Florence, Mischomini, 1493); the *Confessionale* of S. Antonino (printed by Morgiani for Ser Piero Pacini in 1496); the *Fioretti* of S. Francesco (1497, same printer and publisher); and the *Meditations on Our Lord's Passion* of S. Bonaventura (Florence, 1496), which has some very beautiful small woodcuts, among which I illustrate the scene of Christ being scourged.

Mr. Pollard, who has done such excellent work in the catalogue of the Davenham books, in an interesting series of essays on "Old Picture Books," notes that the name Bonaccorsi is the name of the family of Savonarola's mother, and adds that "a few months before the appearance of the *Laude*" (which I have just mentioned) "the great Dominican had been called to Florence by Lorenzo de Medici, and his first sermon there preached." "The woodcuts," he continues, "to the Savonarola tracts number from forty to sixty . . . . and fall naturally into three divisions, illustrating respectively the Passion of Christ, the duties of Prayer and Preparation for Death, and various aspects of Savonarola's activity."

Two works which I found at Davenham, and which are directly connected with Savonarola's teaching, are the *Expositione del Pater Noster, composta per Fra Girolamo da Ferrara*, and the *Predica dell' arte del bene morire* (Florence, 1496), both of the same "format," and apparently with the same hand in the illustrations. These illustrations are of very great freedom and beauty, and I am disposed to trace in them the same artist as in those of the *Rappresentazioni*, and in the work of S. Bonaventura which I have mentioned.

These *Rappresentazioni* are a kind of "morality play" of this period—that is, the latter part of the

fifteenth century at Florence. They are not intended to be scholarly, but to appeal directly to the public. Their illustrations depict contemporary costume and scenes of actual life; their characters appear in person and address each other in verse, the subjects being generally taken from the more attractive legends of the Saints.

Here are a few which I take at random from those lying before me at Davenham—the *Rappresentazione di Sansone* (of Samson), *dell' Angiolo Rafaello* (of the angel Raphael); that of the Conversion of S. Mary Magdalen, the *Rappresentazione di Stella*, that of S. Margaret, Virgin and Martyr, of Santa Uliva, the "devout Representation of Joseph, son of Jacob"; that of "The Miracles of two Pilgrims," of S. Theodora, of S. Guglielma, of S. Ursula, and so on. They are written in verse, sometimes with a list of the characters on the front page, these characters having to appear later and address one another. But what is of special interest to our study here is the extraordinarily fine quality of the illustrations.

TITLE CUT LORENZO DE MEDICI CANZONE A BALLO FLORENCE, 1568

I use the word extraordinarily because these plays—like the Savonarola tracts—were quite obviously printed as popular pamphlets, cheaply produced and frequently reprinted; yet—outside the Malermi Bible, which I have mentioned, and the "Hypherotomachia," to which I shall come later—none of the Venetian or North Italian woodcuts seem to me at all on the same level. The only explanation which I can offer is that suggested already, that the very soul of Florence was so impregnated at this period with her art genius that even these ephemeral and popular productions had to share in her unfailing sense of beautiful form.

I may be considered to be claiming too much here for these woodcuts, but I would say to any critic—take the figure of the kneeling Magdalen on the front page of the story of her conversion, and see if it would not hold its own not merely against anything in contemporary Venetian book illustration, but against the very best of our modern line-work in black and white.

Often, indeed, quaintness combines with beauty, and this is a part of the charm. Samson, for instance, when he meets his fate in the lovely form of woman—

> *"Una fanciulla filistea*
> *Di tal bellezza che pare una Dea";*

or where he pulls down the palace on his enemies, the stage directions here being, "*El palazzo cade, e salsi una monte d'uomini.*"

Mr. Pollard, in the volume of essays which I have quoted above, says, probably with truth, "Of the literary quality of the *Rappresentazioni* it is not possible to speak with much enthusiasm." They follow, in fact, the accepted legends of the Saints

with fidelity, and, for the most part, in verse of very modest merit.

But the same cannot be said of their illustrations. Here, as in the fascinating "Hypherotomachia,"—that romance of the Renaissance spirit, to which I shall come later in speaking of the *incunabula* of Venice,—we trace one or more artists of very great power, adapting admirably their talent to the illustration of these simple and beautiful old stories of our faith.

Here, too, is a problem which, though it lies beyond the limit of my present subject, seems to me to deserve closer investigation than it has yet received. That the designer, for instance, of the Archangel and Tobias in the *Rappresentazione del Angelo Rafaello* must have seen Botticini's famous picture in the Florence Academy, or (which is less likely) the painter himself been inspired by the woodcut, seems forced upon our notice by their comparison. The Magdalen, of which I have just spoken, the martyrdom of Saint Ursula and her virgins, the scene in Joseph's story of the hiding of the cup, the meeting of Samson and his Philistine fair one, are so admirably rendered that they seem to suggest to us the hand of one of the masters of Florentine art employed in these little woodcuts, which have been thus cherished and constantly reproduced in later editions.

A good example of this last fact is the exquisite design which appears as a front page to a work by Lorenzo de Medici in the Davenham collection—the *Canzone a Ballo composte dal Magnifico Lorenzo de Medici e di M. Agnolo Politiano . . . In Firenze L'Anno MDLXVIII.* Though it will be seen that the date of publication is as late as 1568, the lovely front page, which depicts a group of young girls singing their "carola,"—while they dance in a round beneath the Medici Palace, and one of them kneels to present her offering to the Magnificent,—came from an earlier edition of 1533, and may even then have been transplanted from some yet earlier edition.

The same applies to the editions of Boccaccio's *Ninfaie Fiesolano* (also in the Davenham collection) of the same date, printed, as the colophon tell us, *In Fiorenza: Appresso Valente Panizzi, MDLXVIII.* This work has sixteen illustrations of great beauty, and Dr. Kristeller remarks of these: "Of Boccaccio's *Ninfale Fiesolano* we know only a later edition of 1568, with cuts evidently of the fifteenth century. Of course, there must have existed a fifteenth-century edition for which the cuts were made, but no copy of this has yet been found."

With these two works, published at Florence in a later epoch, but preserving the old spirit of beauty, I conclude my notice of these illustrated books, the *incunabula* of Florence and Rome, in the Davenham collection.

The dominant note of these seems to me to be choiceness and selection, both in type and illustrations; while in the early printed books of Venice and North Italy—to which I shall come in my later notice of the Davenham *incunabula*—we shall, on the other hand, find amazing richness and fertility, both of printed matter and invention, within those creative years of this wonderful fifteenth century in Renaissance Italy.

TITLE CUT FROM DRAGONCINO MARPHISA BIZARRA, FLORENCE (?), 1532

ORTRAIT OF A YOUNG WOMAN
J. M. NATTIER
the Louvre

[Photo Mansell

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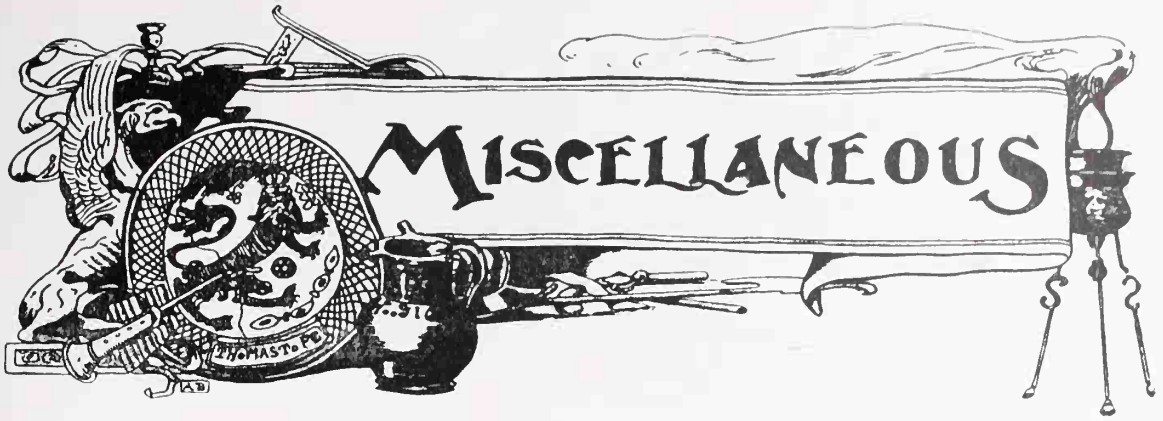


"An Art Collector's Treasures" *

Reviewed by Frederick Litchfield

UNDER the title of *An Art Collector's Treasures* Mr. James Ward Usher, of Lincoln, has given us a very handsome volume, which, while it does not pretend to be either a "guide" or a historical account of any of the different kinds of specimens described and illustrated, does to a limited extent attain both objects.

Mr. Usher tells us that one day in March, 1883, he visited Christie's rooms, and thereupon became possessed with the idea of forming a collection. From boyhood he had cultivated a taste for art, and the beautiful and accurate water-colour drawings with which he has enriched his book are proof of the innate taste which he has carefully and assiduously educated. The collection which he has formed is by no means large, but by a judicious weeding process he has succeeded in retaining only the best of their kind, whether it be porcelain, Battersea enamels, miniatures, or plate and bijouterie.

The drawings, eighty in number, are so excellent and so minute as to every detail, and the colour printing has been so critically supervised, that a connoisseur, amateur or professional, could almost, as it were, pick up and handle the example portrayed, and would be positive that this was the representation of a genuine specimen and not of a forgery. It would be difficult, if not impossible, to give so favourable an opinion of many coloured illustrations that one sees even in the most elaborate art publications.

The collection may be divided into the following classes:—

Part I.—Old Chelsea, Worcester, Dresden, and blue and white Oriental porcelain.

Part II.—Battersea enamels.

Part III.—Antique gold watches.

Part IV.—Articles of bijouterie.

Part V.—Cabinets and contents, to which is added some miniature portraits of historical personages, inset either in gold and enamelled boxes or in gem-set frames and pendants.

One of the specimens selected for the illustration of this review is that of the oval dish of Chelsea porcelain, part of a dessert service made for King George III. and Queen Charlotte, and presented by them to the Queen's brother, the Duke of Mecklenburg-Strelitz. Part of the decoration consists of the peculiar shaded blue, called *bleu de Vincennes*, from the similarity of the effect to that produced in the early Vincennes china (the forerunner of Sèvres), when the colour was applied with a brush, and not, as subsequently, by a powder which fluxed in the furnace, and gave a more level, and therefore less varied, colour effect. A photo of the same service and a beautiful porringer are also illustrated in Mr. Usher's book. This porringer, by the way, may be familiar to some of my readers, for, owing to Mr. Usher's kindness, I borrowed the original water-colour drawing from him four years ago for use as a frontispiece to my *Pottery and Porcelain*. The colourings of the Chelsea figures, specimens of Worcester (early and late periods), Chelsea, Derby, Sèvres, Dresden, and some other factories, are all produced with equal fidelity, and this remark especially applies to the representation of old "Blue and White."

The illustration of two specimens of a famous service of Chamberlain's Worcester, made in honour of Lord Nelson's great victories, which will appear in our next number, represents a purchase made by

* *An Art Collector's Treasures*, illustrated and described by himself, being a record historical and descriptive of the art collection formed by James Ward Usher, of Lincoln, 1886-1914, containing eighty illustrations in colours reproduced from the author's own water-colour drawings. Privately printed at the Chiswick Press. Price £3 3s. cloth; £4 4s. Turkey morocco.

Mr. Usher at the sale of the collection of Lord Bridport, who was the admiral's great nephew.

The second part, comprising Battersea enamels, achieves a success hitherto not attempted by coloured illustration. The page selected, which will also appear in our next number, is a fair sample, and really needs no written description. The flat-shaped étui case in the centre of the page is one of a favourite form adopted by the Battersea enamellers, and was made to contain a number of ladies' toilet implements, such as scissors, bodkin, tiny tweezers for extracting superfluous hairs, and a pencil. The other four egg-form articles are thimble cases and muffineers, so called from their being used by fashionable ladies of the period to dust the grated nutmeg on to their muffins. These, and the articles illustrated on other pages of the book, are typical specimens of Battersea enamel.

The third part, which describes some fine old English and French gold watches, is of great interest. The earliest specimen is the fascinating little timekeeper which belonged to Mary Queen of Scots, and one of the latest is a watch with beautiful enamelled back, by Rigby, of Charing Cross, date about 1800. The others are by such noted horologists and enamel watchmakers as John Ferron (London), 1692; Duhamel (Blois), 1580; Vauchez (Paris), 1770–80; Chevalier (Paris), 1760; and Vulliamy, 1760–70. They have all of them some special beauty and attraction for the collector.

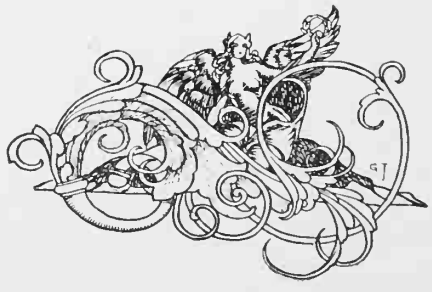
On the page selected for illustration there is a tiny specimen which Mr. Usher tells us is unique. It is drawn full size, and is the smallest "repeater" known. Composed of 250 different parts, with a cylinder $\frac{1}{54}$ of an inch in diameter, a flywheel and pinion weighing the seventeenth part of a grain, this is indeed a marvel of mechanism, and though Mr. Usher tells us it is not an accurate timekeeper, the striking and repeating action are in perfect order. The maker was Arnold, who made it for King George III., and it is said that the Emperor of Russia offered 1,000 guineas for a replica, which the maker refused because he wished this miniature repeater to be unique. The little watch is encircled by brilliants.

Space only permits bare mention of the pendants, miniatures, and specimens of old English plate; also some careful drawings of the cabinets, with their dainty and valuable contents, which complete the eighty coloured illustrations all reproduced from the author's drawings, which have occupied all his leisure for nearly sixteen years.

Many interesting anecdotes as to the acquisition of specimens, the names of the collections whence they came, and references to well-known authorities as to the value of some of the articles, add materially to the value of the illustrations; and as many of the collectors whose distributed treasures form the subject of these reminiscences were personally known to the writer, they add to the pleasure of contributing this notice of Mr. Usher's album.

The note of the book is personal but not egotistical, and collectors of any of these branches of industrial art which are its subjects will find much interest in referring to its contents.

Dr. George Williamson has written an excellent preface, and the Chiswick Press has in type and general production achieved a creditable success. The number of copies is limited to three hundred, more than half of which were subscribed for before publication, and the remaining copies will doubtless soon find appreciative owners.



NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 231).

DEAR SIR,—I should be glad if any reader could assist me to identify the painter of the portrait of a woman, of which I enclose a photograph.

Yours truly, J. C. W.

UNIDENTIFIED ENGRAVING (No. 228, NOV., 1916).

DEAR SIR,—Mr. West is quite right in believing this to be by Adam Buck, 1795–1833. The figure is by him, and I recognise it as similar to his *Tambourina*, excepting that in Mr. West's copy a hat takes the place of a tambourine. In my collection of seven original drawings and thirty-six engravings in colour that I possessed of Buck's, were both the original water-colours and an engraving in colour of *Tambourina*. I regret that I do not know the engraver's name. I would refer to my sketch of Buck's life and works that appears in *Notes and Queries*, 9 S., VII., p. 361.

Yours obediently, HAROLD MALET, Col.

(231) UNIDENTIFIED PAINTING

THE ART OF THE COFFERER.

SIR,—Permit me to thank your correspondent, Helen Farquhar, for her contribution in your November issue to this discussion, and, in response to her enquiry, to state that my allusion was to St. Mary's Church, Merton, Surrey, which contains a tomb, with coloured figures, to Gregory Lovell, Esq., of Merton Abbey, and cofferer to Queen Elizabeth, *ob.* March 15th, 1597.

This interesting old church also has several hatchments hanging on the walls.

Your obedient servant, J. LANDFEAR LUCAS.

SILVER-GILT CUPS.

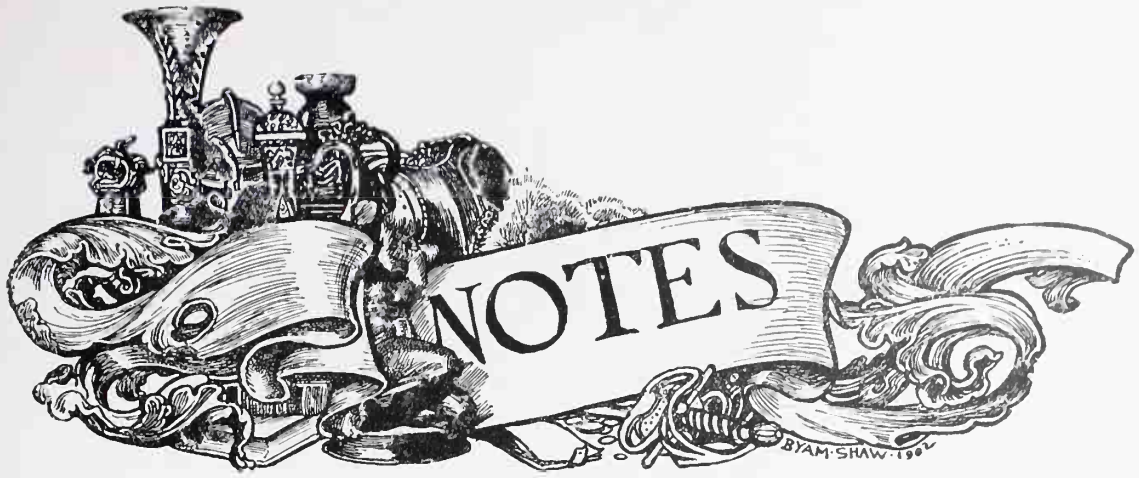
DEAR SIR,—I shall be very grateful if, by the aid of your magazine, you can assist me to classify as to date, etc., some silver-gilt cups or chalices which have come into my possession. You will see by the photographs a portrait which, if it can be identified, will no doubt settle any controversy concerning them. They have

very beautiful ruby-colour glass bowls, and are, in my opinion, undoubtedly a set of three, although at first glance they appear to be a pair and a single cup.

To bear out my contention as to their being a set of three, I should like you to notice—(1) The ruby glass bowls being of the same tint, and found together, goes a long way. (2) The globular bases to the baluster, and the curious cut and frayed silver above. (3) The bases to the three finials of the three tops are exactly the same, and bowls fixed to the baluster in the same manner. (4) The open-worked baluster of the centre-piece corresponds with the finials of the pair. (5) The base rims would be exactly the same but for an indented rim having been applied at some later date, I believe. (6) The decoration of the three globular pieces are curiously combined. There is a curious leaf three times repeated on each. The pair shows the leaf in the same manner; *i.e.*, the branches of the leaf to the left are very ornamental, and to the right severely plain, whilst the centre one combines them in that the leaf is inverted, and instead of being only varied *side by side*, is also alternated on *each* side. (7) The pomegranates of the centre one are also shown in the base of the bowls in a curious manner, in that the flower is under one and the fruit under the other. The embossing by the side of these is symbolical, the "positive" and "negative" signs being shown, also the leaf and another sign which I cannot quite understand. I, however, read these as meaning—as the fruit is to the flower, so is the positive to the negative, and also the leaf to the other sign. This seems rather to lead one to think of one of the city guilds: if so, probably the Merchant Taylors, owing to John the Baptist (who is shown four times) being their patron saint. The lids are embossed with doves, butterflies, and vines with bunches of grapes. Their heights are 12 in. and 9½ in. If you can help me in this matter, I shall be greatly obliged.—Yours faithfully, THOMAS S. HAYWARD.

SILVER-GILT CUPS

DETAILS OF ABOVE CUPS



A Tunic from Old Peru

After three hundred years of indifference and neglect, connoisseurs and collectors have begun to appreciate ancient Peru. The charming pottery, wonderful textiles, and other art objects of pre-Spanish times, have been increasingly sought after in recent years, so much so that the Peruvian government found it necessary a few years back to lay an embargo upon their export. Thus the opportunity to acquire fresh specimens of real artistic value has been reduced to a minimum.

It is all the more important, therefore, to note that the small but very interesting collection of Peruvian textiles in the Victoria and Albert Museum has been enriched by the addition of a fine *uncu*, or tunic, the gift of Her Majesty the Queen.

The *uncu*, or short tunic, was a garment worn by the ancient Peruvians beneath the *yacolla*, or cloak (the so-called "poncho"). It was ordinarily formed of a single breadth of stuff, either cotton or wool, folded in two. At the fold an opening was cut, back and front, to admit of the passage of the head. It was seamed up either side more than halfway, sufficient room being left at the top, however, for the arm-holes. Usually, though not invariably, it had no sleeves. When such were added, they were short, and formed

PRE-INCA DRESS FOUND IN GRAVE AT NASCA, PERU [PHOTO G. C. BROOKER
PRESENTED TO THE VICTORIA AND ALBERT MUSEUM BY H.M. THE QUEEN

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of separate pieces of material sewn on. The present example is sleeveless, and, as will be seen by the illustration, is a remarkably well-preserved specimen of the type.

Unfortunately we have no record of its history, except that it is from a grave in the Nasca valley (Southern Peru). So fresh are its colours and so little damaged its fabric, that, looking at the actual thing, one can scarcely realise that it has laid for centuries in the tomb of some old warrior or chief of non-Incan times. It is certainly the most perfect specimen of Peruvian textile art in the collection, though it is surpassed by some in the matter of age and by others in the matter of technique.

The tunic, measuring nearly 27 inches in width and 18 inches in length (including the fringe, which is 4½ inches deep), is of admirably spun cotton of natural brown colour, probably deepened by age. In texture it is a fairly close weave of great evenness, and, at a rough estimate, has sixty-four threads and picks to the inch. In fact, although it is only what is known as plain tabby, it is safe to say that it was the work of some master weaver of the time.

The colour-scheme is well preserved, in spite of its age. It is carried out in yellow and green on a ground of deep red, with small eyes of yellow in the centre of each "head."

A considerable amount of popular nonsense has been written with regard to the enormous age of Peruvian *anticas*. More especially is this the case when, the magic term "pre-Incan" being used, vistas of thousands of years are opened up—in imagination. No such thought need be indulged with regard to the present object, although it is undoubtedly a product of pre-Incan (or, more logically, *non-Incan*) culture of the coastal district.

Nasca, from whence it comes, was naturally pre-Incan in culture until such time as the district was subdued by the army of the Incas. To say then that our garment is pre-Incan is to say only that it was produced prior to that event, which took place quite late in the reign of the Inca Pachacutij. The generally accepted dates for the duration of his reign are 1340–1400.—C. G. E. B.

"Portrait of Anne Spiering," by Gerard Dou

This most interesting portrait by Gerard Dou depicts Anne Spiering, the daughter of his great patron, Pieter Spiering, the Swedish Minister at the Hague. It is drawn (on vellum) in plumbago, heightened by red chalk, and is signed and dated; on the reverse, "G. Dou, Ano. 1660, Anne Spiering." As agent for Christina, Queen of Sweden, Spiering paid Dou a thousand florins annually for the privilege of having the first choice of his pictures. Besides this annual grant, Spiering paid the ordinary prices, like any other purchaser, for the pictures which he chose.

Dou painted Spiering "sitting at a table in his Art-cabinet, with his hand on the table-cover; near him the lady his wife, likewise seated, with their eldest daughter handing a book to her mother."

Dou's drawings are of the greatest rarity. Dr. Martin, in his *Gerard Dou*, only records six, and one of these is, at least, doubtful:—

1. British Museum, *An old Woman.*
2. British Museum, *A Lady at a Spinet*, probably by Jac de Bray.
3. The Louvre, *Dou's Mother.*
4. Beckerath's Collection (Berlin), *An old Woman.*
5. Stadel Institute (Frankfurt), *A Group of Women.*
6. Fodor Collection (Amsterdam), *An old Woman mending a Pen.*

The present drawing, which was at one time in the Schiefbaan-Hoviws collection at the Hague, is now in the collection of Mr. Francis Wellesley. The reproduction (by Keith Dannatt) shows the exact size of the drawing.

"Mrs. Gwyn," by J. Young, after J. Hoppner

More than ordinary interest attaches to Hoppner's *Portrait of Mrs. Gwyn*, for the sitter was the "Jessamy Bride," immortalised by Goldsmith. Mary Horneck, the daughter of a captain in the Royal Engineers, was born about 1755. Whilst yet in the early twenties, she married General Francis Edward Gwyn, equerry to George III., whose portrait by the same artist formed the companion to that of his wife. Mrs. Gwyn died in 1840. Our plate is reproduced from the scarce mezzotint by John Young, which was published in 1791, the same year as the companion engraving of Mrs. Gwyn's sister, the wife of Bunbury, the caricaturist.

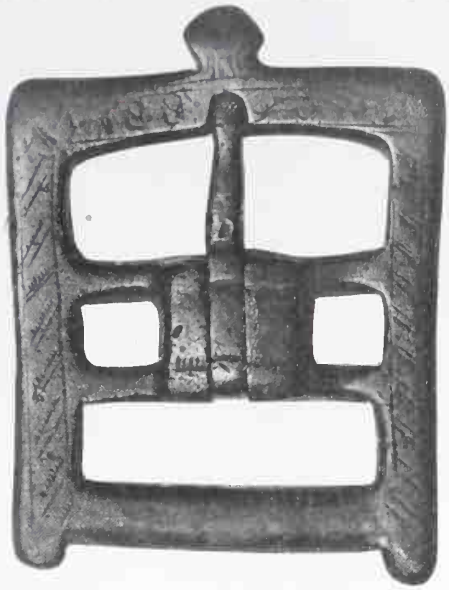
"The Leslie Boy"

Raeburn's romantic marriage with the widow of Count James Leslie, of Balquhun, in 1778, brought to him the care of her son and two daughters. The artist's great regard for his step-children is apparent in the sympathetic treatment of *The Leslie Boy*, which is, perhaps, one of the most widely known and appreciated studies of child-life. The canvas, which is in the possession of Lord Glenconner, measures 30 in. by 24½ in.

Girth Buckles

The enclosed photographs of three girth buckles may prove of interest to collectors of horse-trappings,

and as being supplementary to the article on "English Horse Amulets," by Mr. H. Robison Carter, which appeared in the July, 1916, issue of THE CONNOISSEUR. I recently came across them in an excellent collection of Icelandic items made in Iceland during the past twenty years by Mr. Pike Ward, of Teignmouth.



NO. I.—GIRTH BUCKLE DATED 1688 BRASS AND COPPER

No. i., dated 1688, measures from bar to bar $2\frac{7}{8}$ in. high by $2\frac{1}{2}$ in. wide. It is cast in brass, with a copper pin, or tongue, worked round a centre bar. No. ii., dated 1722, is $2\frac{3}{4}$ in. by $2\frac{1}{4}$ in., of the same metals.

NO. II.—GIRTH BUCKLE DATED 1722
BRASS AND COPPER

No. iii., $2\frac{3}{8}$ in. by $2\frac{1}{4}$ in., is wholly of brass, and undated.—H. TAPLEY-SOPER.

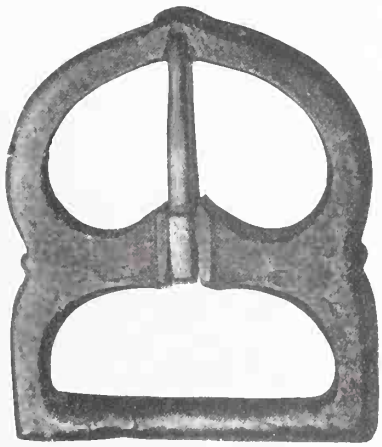
Painted Satinwood Furniture

OWING to an oversight in proof-reading, a typist's error which made Robert Adam born in 1828 instead of 1728, was overlooked in Mr. Litchfield's article in last month's issue, but the mistake is so obvious that it will not mislead any reader of THE CONNOISSEUR.

Stamp Notes

AN item of some interest was offered in December at Puttick & Simpson's auction rooms, representing the complete collection of Monaco, formed by the late Rev. G. E. Barber. The catalogue description occupied several pages.

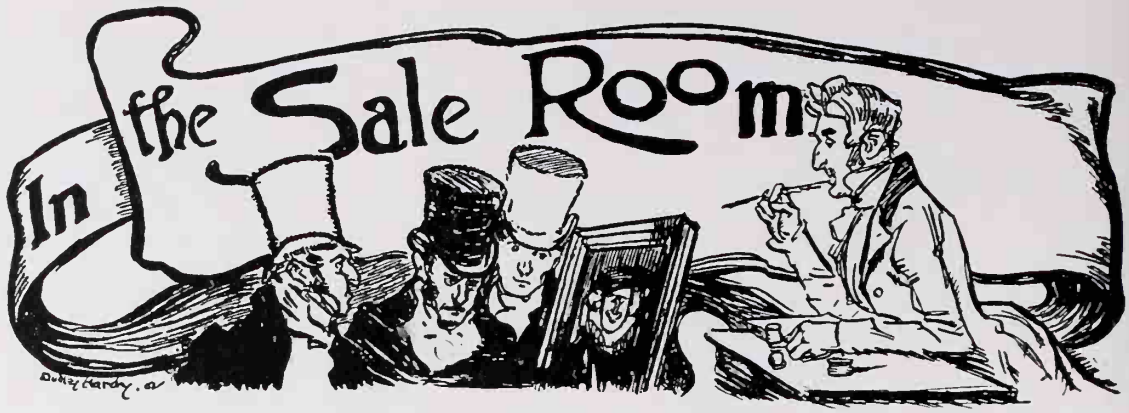
Messrs. Harmer, Rooke & Co. obtained at the sale of Count de Souza's collection some exceptional prices,



NO. III.—GIRTH BUCKLE
UNDATED BRASS

premier place being given to the Moldavia 27 paras, which sold for £86; the 54 paras at £42 was perhaps the more remarkable; the 108 paras sold for £57.

Contrary to expectations, there is a remarkable shortage of better-class stamps: prices are considerably hardening. War stamps seem to be monopolising attention in the absence of the rarer early issues.



THE collection of pictures formed by the late W. Y. Baker, Esq., which took place at Messrs. Christie, Manson & Woods' on November 9th and 10th, 16th and 17th, was the first notable picture sale of the season. The first day opened with a number of drawings, and before many lots had been knocked down, *A Cow and Sheep*, by T. S. Cooper, R.A., 1865, 17½ in. by 24 in., had secured £60 18s. After two more items, some landscapes by Bernard Evans were reached. The first of these, *Richmond, Yorkshire*, 26½ in. by 40½ in., which had been exhibited at the Guildhall, 1896, and at the Irish International Exhibition, 1907, secured £189; whilst another view of the same, *From the Westfields*, 16 in. by 30 in., made £52 10s. These were succeeded by nine drawings by Birket Foster, of which *Feeding the Calves*, 7 in. by 10 in., and *Returning from Market*, 6 in. by 9 in., realised £162 15s. apiece; *The Stile*, 9¾ in. by 6½ in. (exhibited at the Guildhall, 1896), £162; *The Donkey-Cart*, 6 in. by 8 in., £131 5s.; *At the Well*, 6 in. by 8 in., £123 18s.; *Refreshment in the Hayfield*, 6 in. by 8 in., £94 10s.; *The Stepping-Stones*, 6 in. by 8 in., £78 15s.; *A Farm Scene*, 5 in. by 7 in., £65 2s.; and *Spring-Time*, a vignette, £54 12s. Sir J. Gilbert's *Richard II. resigning his crown to Bolingbroke*, 49½ in. by 39½ in. (1853), which was exhibited at the Royal Jubilee Exhibition, Manchester, 1887, and various other places, was the next lot. The hammer fell upon the final bid of £173 5s. The same artist's *Battle of the Somme*, 21 in. by 36 in. (1871), fetched £110 5s. Amongst other prices, £131 5s. was paid for *Harlech Castle*, by E. M. Wimperis, 1875, 18¾ in. by 30 in., exhibited at the Guildhall, 1896, and the Franco-British Exhibition, 1908; £110 5s. for *The Thames off Greenwich*, by T. B. Hardy, 1889, 25½ in. by 41½ in.; £73 10s. for *Her Majesty's Tower*, by the same, 15½ in. by 39½ in.; and £84 for *A Loyal Bird*, by A. C. Gow, R.A., 1878, 11¼ in. by 13 in., exhibited at the Irish International (1907) and Franco-British (1908) Exhibitions, and at Rome, 1911.

Paintings and Drawings

Turning to the pictures, the top price of the first day's sale was secured by C. Seiler's panel painting, *The Challenge*, 14 in. by 22 in., 1880, which was knocked down for £430 10s. It was succeeded in the company's estimation by E. M. Wimperis's *The Old Foot-bridge*, 23 in. by 35 in., 1890, which brought £336; and *In Ross-shire*, by H. W. B. Davis, R.A., 1882, 33½ in. by 59 in., exhibited at the Guildhall, 1895, and at the Irish International, 1907, £304 10s. *The Watering-Place*, by J. Linnell, sen., 1873-5, 27½ in. by 38½ in., fetched £262 10s.; *The Proposal*, by Eugene de Blaas, 1885, on panel, 31 in. by 19½ in., exhibited at the Royal Academy, 1885, £241 10s.; *A View on the Thames*, by P. Nasmyth, on panel, 11½ in. by 15½ in., £220 10s.; *The Music Lesson*, by F. Andreotti, 41 in. by 30½ in., £147; *The New Whip*, by C. Burton Barber, 44 in. by 33½ in., exhibited at the Royal Academy, 1880, £120 15s.; *Trust*, by the same, 49½ in. by 39 in., exhibited at the same, 1888, £115 10s.; *A Passing Shower: Harvest-Time*, by Vicat Cole, R.A., 1877, 19½ in. by 29 in., £131 5s.; *A Foray*, by E. Crofts, R.A., 1889, 18 in. by 27½ in., £178 10s.; *Erin, Farewell!* by T. Faed, R.A., 1868, arched top, 18½ in. by 13 in., £113 8s.; *On the Thames*, by B. W. Leader, R.A., 1878, 23½ in. by 35½ in., £168; *The Last Gleam: Wargrave-on-Thames*, by the same, 1879, 23½ in. by 35½ in., £157 10s.; *Carting Hay: Showery Weather*, by the same, 1882, 15½ in. by 23½ in., £147; *On the River Meavy, South Devon*, by the same, 1877, 13½ in. by 17½ in., £105; *The Literary Lover*, by E. Blair Leighton, 1886, 37 in. by 15 in., exhibited at the Royal Academy, 1887, and at the Irish International, 1907, £157 10s.; *The Rehearsal*, by G. B. O'Neill, 17½ in. by 24 in., £105; *Married for Love*, by Marcus Stone, R.A., 1881, on panel, 16 in. by 23½ in., exhibited at the Royal Academy, 1881, £157 10s.; *A Roman Family*, by Sir L. Alma-Tadema, R.A., 1867, on panel, 19 in. by 13¾ in., exhibited at the Irish International, 1907, £152 5s.; and *Where there's a Will there's a Way*, by S. E. Waller, 1880, 45 in. by 34½ in., £105.

The second day also opened with drawings. £157 10s. was bid for Birket Foster's vignette, *Returning from Shopping*. Amongst the pictures, *The Day's Sport*, by J. Hardy, jun., 1883, 27½ in. by 35½ in., brought £183 15s.; *A Wayside Chapel near Interlachen*, by B. W. Leader, R.A., 1877, 19 in. by 29 in., £173 5s.; and *Goring Church on the Thames*, by the same, 1874, 15½ in. by 23½ in., £120 15s. On November 16th, *The Departure for the Honeymoon*, by L. Marchetti, 1880, on panel, 10 in. by 16 in., fetched £110 5s.; and *Checkmated*, by Th. Cederström, 20½ in. by 25 in., £252. The highest

OVAL DESSERT DISH
OLD CHELSEA PORCELAIN
FROM QUEEN CHARLOTTE'S SERVICE
In the Ward Usher Collection

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amount bid on the last day of sale was £73 10s. for Bernard Evans's drawing, *The Duke's Country, Wharfedale, from the Woodman's Seat*, 26½ in. by 39½ in. Towards the end of the sale, G. B. O'Neill's picture, *Christmas Eve*, 14½ in. by 18 in., realised £56 14s.

The King Street sale of November 24th commenced with some drawings the property of the late A. G. Rogers. *Sorrento, from Capo di Monte*, by T. M. Richardson, 1854, 25 in. by 39½ in., fetched £236 5s.; *Dolwyddellan Church*, by P. de Wint, 26¾ in. by 23½ in., £157 10s.; and *Rydal Mountains, Westmorland*, by C. Fielding, 1852, 7 in. by 10¼ in., £84. Amongst the pictures from the same source were *Arundel*, by C. Fielding, 1839, 16¾ in. by 23¾ in., which made £204 15s.; *On the Ouse, near Hemingford*, by E. M. Wimperis, 19¼ in. by 29¾ in., £178 10s.; *Venice*, by E. W. Cooke, R.A., 1859, 24 in. by 40½ in., exhibited at the Royal Academy, 1859, £99 15s.; *Near Cottishall, Norfolk*, by G. Vincent, on panel, 15 in. by 21¼ in., £78 15s.; *A Hayfield, Whittington, Worcestershire*, by B. W. Leader, R.A., 1888, 11½ in. by 15½ in., £76 13s.; and *Venice*, by J. Holland, 1859, circular, 9½ in. diam., £71 8s. These were followed by the property of the late Frederick Frank, of which *A Highland Valley, with a herd of cattle*, by Louis B. Hurt, 1899, 35½ in. by 59 in., secured £105; *A Scene in the Highlands*, by the same, 1898, 23½ in. by 39¼ in., £68 5s.; *Ewes and Lambs on the Banks of a Highland Lake*, by E. Verboeckhoven, 1857, on panel, 22 in. by 29¼ in., £86 2s.; and a *Portrait of Capt. James Cook, the Circumnavigator*, by N. Dance, R.A., 50 in. by 38 in., exhibited at the Royal Naval Exhibition, 1891, £52 10s. A drawing of *An Old Mill*, by J. M. W. Turner, 9½ in. by 13¼ in., made £63. From other sources, the paintings a *Portrait of Sir Walter Gilbey, Bart., in his Library at Elsenham*, by Sir Philip Burne-Jones, Bart., 1909, 32¾ in. by 22½ in., exhibited at the Royal Academy, 1910, brought £89 5s.; and *Don't be Frightened!* by Fred Morgan, 50 in. by 34 in., exhibited at the Royal Academy, 1892, £63. The property of Major F. B. Leyland, *The Rehearsal*, by A. Legros, 27½ in. by 32½ in., fetched £441; and *An Afternoon Gossip on the Banks of the Ganges, at the Cheo Sâti Ghat, Benares*, by Val. C. Prinsep, R.A., 51 in. by 30 in., exhibited at the Royal Academy, 1885, and at the Royal Jubilee Exhibition, Manchester, 1887, £89 5s. Sir E. Burne-Jones's drawing, 1870, *Phyllis and Demophoon*, 36 in. by 18 in., was knocked down for £472 10s.; *A Scottish Fishing Village: Sunset*, by Sam Bough, R.S.A., 21½ in. by 29½ in., £199 10s.; *The Hayfield*, by the same, 1862, 22¼ in. by 32 in., £152 5s.; *Crossing Lancaster Sands*, by D. Cox, 1841, 11¾ in. by 18¾ in., £210; and *Ewes and Lambs in the Snow*, by T. S. Cooper, R.A., 1861, 15 in. by 22 in., £63. The four drawings last mentioned were from the collection of the late Thos. Doughty Pritchard, to whom belonged the pictures dealt with next. £52 10s. was bid for *A Common Scene, with Windmill, etc.*, by Sam Bough, R.S.A., 1837, 11¾ in. by 18 in.; £126 for *Cattle and Sheep by a Stream: Canterbury Meadows*, by T. S. Cooper, R.A., 1862, 23½ in. by 35½ in.; and £136 10s. for *On the Moors*, by D. Cox, 1851, 11½ in. by 16 in., from the collection of G. Briscoe. The last lot of interest in the day's sale consisted of *The Harvest Field*, by J. Linnell, sen., 1854, 35 in. by 56½ in., which was exhibited at Burlington House, 1883. The bidding started at £100 5s., and ran up to £525.

Engravings and Etchings

MESSRS. PUTTICK & SIMPSON offered a number of engravings on October 20th. £53 11s. was paid for *Woodcock, Pheasant, Partridge*, and *Grouse Shooting*, a set of four aquatints in colours, after Howitt, published in 1810, with uncut margins. A pair of aquatints in colours, *Views of Sydney, New South Wales, in 1810, from the East and West side of the Cove*, by Clark, after Eyre, made £28 7s.; and *How to Qualify for a Meltonian*, by Ben Tally-Ho, six aquatint plates in colours, in oblong folio, £31 10s.

An impression of the well-known plate, *W. Innes, dedicated to the Society of Goffers at Blackheath*, by V. Green, after L. F. Abbott, realised £70 at Messrs. Sotheby, Wilkinson & Hodge's on November 3rd. A set of six prints in bistre, *The History of Lætitia*, by J. R. Smith, after G. Morland, secured £50; and *Edmund Burke*, by J. Jones, after G. Romney, £45.

The collection of Japanese pictorial art, including a number of prints, formed by John Hilditch, Esq., M.R.A.S., etc., was offered by Messrs. Sotheby on November 29th. The amounts realised were mostly moderate, the total of the sale being £504 12s. 6d. Many of the lots had been exhibited at the Manchester Art Gallery in 1910 and 1911.

Pottery and Porcelain

THE collection of Capt. E. Phillips made its appearance at Messrs. Christie's on November 14th. Shortly after the commencement of the sale, a pair of Chinese powdered-blue vases, painted with panels of kylins, etc., in blue and rouge-de-fer, 17 in. high, were knocked down for £99 15s. On the following day the porcelain section of the late W. Y. Baker came under the hammer, when a pair of Chelsea figures of a lady and gentleman, with musical instruments, 9½ in. high, made £36 5s.; and a pair of Chelsea candlesticks, with figures of a shepherd and shepherdess in arbours, 11 in. high, £29 8s.

The late George Henry Vize's collection came under the hammer at King Street on November 21st. Amongst the "Chelsea" section, a pair of vases, designed as eel-pots, with birds in high relief at the base, and bulrush handles, 9¾ in. high, secured £178 10s.; a pair of candelabra, with figures of a boy and girl with bird-cage and nest, in arbours, 11½ in. high, £63; a pair of groups of Neptune, Amphitrite and Cupid, seated on dolphins, 10 in. high, £60 18s.; and a pair of figures of a girl and youth, carrying poultry, 9 in. high, £58 16s. A pair of Longton Hall candlesticks, the stems modelled with figures of nymphs and children, 9½ in. high, brought £50 8s. Of the "Bow" section, a pair of figures of a girl and youth, with flowers and fruit, on turquoise and gold scroll plinths, 9½ in. high, realised £162 15s.; a group of a lady and gentleman in Eastern costumes,

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standing in arbours, 9½ in. high, £84; a pair of figures of children, standing in arbours of flowers, 9 in. high, £69 6s.; and a group of two boys playing with a goat, modelled by Tebo, 6 in. high, £40 19s. Towards the finish of the day, £35 14s. was bid for a German stoneware large bellarmine, decorated with three coats of arms and mounted with a pewter top, 16 in. high.

Messrs. Christie's sale of November 23rd opened with a quantity of miscellaneous properties. The first lot to realise a sum of importance was a pair of Chelsea candelabra, with figures of Cupid and Psyche wreathed with flowers, and supporting white and gold branches for two lights each. The highest bid for the pair, which were modelled by Roubiliac, and measured 12¼ in. high, was £194 5s. Later a Toft dish, decorated with a king, etc., in trellis border, inscribed "William Talor," 17 in. diam., was knocked down for £157 10s.; a slipware posset-pot and cover, with loop handles and decoration in green on red ground, the lip inscribed "John Hugheson, 1691," 10 in. high, £92 8s.; a white Bow bust of George II., in armour, on oblong pedestal, 15½ in. high, £58 16s.; and a Chinese famille-verte figure of a Dutchman, his costume enamelled green, yellow and aubergine, 8¾ in. high, Kang-He, £56 14s. Other prices were £110 5s. for a pair of Delft gourd-shaped bottles, painted with Chinese figures and flowers in blue, in panels on a trellis groundwork, 11¼ in. high; £73 10s. apiece for a Chinese gourd-shaped bottle, the body enamelled with a landscape, etc., in famille-verte, 10¾ in. high, Kang-He, and a pair of Chinese famille-verte bowls and covers, enamelled with panels of flowers, etc., with elephant's-head handles, 6 in. diam.; £77 14s. for a pair of Worcester oval tureens, covers and stands, painted with flowers, in oval panels with richly gilt borders on mottled dark blue ground; £84 for a Worcester jug, painted with exotic birds and modelled with leaves, partly coloured green, the spout modelled with a mask, 8 in. high; £71 8s. for a Worcester teapot and cover, painted with exotic birds in panels with gilt borders on apple-green ground; £50 8s. for a Worcester oval basket, painted with exotic birds in apple-green borders, encrusted outside with pink blossoms, 7¾ in. wide; £173 5s. for a Chelsea candelabra, with figure of a lady seated in a trellis arbour, with pagoda-shaped top, 12½ in. high; and £115 10s. for a pair of Chelsea candlesticks, with figures of a boar, wolf, and dogs among branches, 12 in. high.

Furniture

A BOULLE armoire, inlaid with arabesque foliage and scroll-work, with ormolu mounts, 8 ft. high, 4 ft. 8 in. wide, fetched £86 2s. at Messrs. Christie's on November 14th. It was the property of Capt. E. Phillips. From other sources, an Elizabethan oak table, the frieze carved with fluting, and the four legs formed as balusters carved with foliage and fluting, 5 ft. 2 in. wide, secured £162 15s.; a commode, with folding doors, constructed of panels of Chinese lacquer, 37 in. wide, £141 15s.; a Sheraton mahogany sideboard, with serpentine front banded with tulip-wood and satin-wood, fitted with two drawers and two cellarettes, 7 ft. wide, £110 5s.; and a French walnut-wood cabinet, with two cupboards and drawers in centre, carved with "Diana and Actæon," etc., and enriched with inlays and veined green marble, 7 ft. 3 in. high, 3 ft. 7 in. wide, 16th century, £99 15s.

The same firm secured £71 8s. for a Flemish 17th-century ebony cabinet, with moulded borders overlaid with plaques of tortoiseshell, 35 in. wide, on November 23rd. The interior enclosed drawers and an architectural centre, the panels being mounted with copper plaques painted in oils with Diana, etc., in the style of Frans Franken the Younger. The cabinet was mounted on a Chippendale mahogany stand, carved with foliage, rosettes and key-pattern on the frieze and cabriole legs. An old English chiming bracket clock, by Godfrie Poy, London, 25 in. high, brought £68 5s.

Messrs. Evans & Evans dispersed the contents of Tixall Hall, Staffs., on October 27th and four following days. A Chippendale side-table with marble top, the under-frame being carved with shells and scrolls, and having cabriole legs with paw feet, was knocked down for £170; and a pair of Chippendale serpentine-front carving tables, the friezes fluted and carved, and the legs shaped, each 6 ft. long by 3 ft. wide, £230.

Coins

NUMISMATISTS found much to interest them in the second portion of Major P. W. P. Carlyon-Britton's collection, which came under the hammer at Sotheby's on November 20th and four following days. Pennies of Offa sold well, two scarce varieties securing over £20 apiece, whilst one of his widow, Cynethryth, brought £29 10s. A penny of Ceolwulf I. made £22; Beornwulf, £40; and Æthelheard, with name of Coenwulf, £30. A curious item was a penny, *temp.* St. Eadmund, which would seem to bear the name of an unknown Danish king or leader, "Heming rex E," which fell for £10 10s. A Wessex halfpenny of Aelfred realised £35 on November 21st. The unique Chester (?) penny of Howel Dda, the celebrated Welsh king, which was incorrectly attributed to Eadgar in a previous sale, was knocked down for £115. On November 23rd, a unique penny of Llywelyn of Wales, struck at Rhyd-y-Gors Castle, made £46. The next day included the extensive series of coins struck under Stephen. A rare penny by Walchelinus (Walkelin), of Derby, secured £20; one of the two known genuine examples of Henry of Blois, Bishop of Winchester, £32; and Baldwin de Redvers (Dunster Castle), £26. Three specimens of the Empress Matilda were also offered, the highest bid being £22 for a very scarce Bristol mintage. The total sum secured by the sale was £2,581 13s.

THE sumptuous *de luxe* edition of the *Catalogue of the Inaugural Exhibition of the Cleveland (Ohio) Museum of Art* evokes chequered reflections in the mind of an Englishman. It is a record of artistic treasures transferred from the Old World to the New, and numerous as are the items set forth, one knows that they form but a small portion of the pictures, statuary, and objects of art which America is now accumulating. Formerly England was in a similar enviable position; she gathered the spoils of the Continent into her collections, and every man who had a masterpiece to sell brought it to London as his best market. But now England is a seller rather than a buyer, and her fine artistic treasures are steadily finding their way across the Atlantic. This movement should not be the subject of unqualified regret; not merely is our loss America's gain, but to some extent it is also a universal gain. While the works transferred are wholly taken from private collections, where they were seldom or never seen by the people at large, a large proportion of them are going to public galleries, where they are shown under the best conditions and seen by everyone. In the near future the Cleveland Museum of Art should take high rank among such institutions. It is built on spacious and comprehensive lines, with the intention of gathering under one roof examples of all those phases of art which in London are represented at the British Museum, South Kensington, and the National Gallery. The building covers an area of about 300 feet by 120 feet, the basement containing, besides numerous store-rooms and offices, a print-room, library, and lecture theatre, while the first floor comprises an open garden court and seventeen handsome galleries. The exhibition was contained in the latter, and, judging from the catalogue, must have formed one of the most varied and interesting collections of pictures and objects of art which has been shown in America. In the loan section there was a fine display of old masters and modern work, chiefly American, one gallery being devoted to Dutch, Spanish, Flemish, and German retrospective work; another to French, and a third to English. The important pictures, the names of which appear in the catalogue, are too many to mention individually, but they appear to have included worthy examples of some of the world's greatest painters. The American school, past and present, was strongly represented, three galleries being devoted respectively to contemporary artists, those of the nineteenth century, and the early men. The latter are perhaps most interesting to English students, for they formed an offshoot of the English eighteenth-century school, and hardly one among them, at some period of his career, but set up his easel in London. Two of the best known, West and Copley, remained here, and by doing so probably advanced the art of America more than if they had gone back, for their presence in England attracted over numbers of young American painters, who were thus enabled to familiarise themselves with a higher standard of work than any they could have seen in their own country. West was represented by two portraits and Copley by three, all the latter being illustrated, and two of them—*Mrs. A. B. Rogers* and *Nathaniel Hurd*—appearing to be especially fine examples. Stuart, whose Christian names, by the way, were Gilbert Charles, instead of Gilbert only, as American catalogues persist in describing him, was shown in half a dozen examples; and Allston, Dunlap, Chester Harding, Inman, Malbone, C. W. and Rembrandt Peale, Sully, Trumball, and others, who all visited England, were represented. One of the latter was the itinerant portrait painter Ralph Earl, whom, it is claimed, "was made a member of the Royal Academy." This is not the case; he only exhibited four pictures altogether at that institution, during the years 1783 to 1785, and, one surmises, left England because his art was so little appreciated here. Another interesting phase of American art was shown in over one hundred pieces of colonial silver, chiefly by Boston makers. The list of these is especially interesting, as the names of over fifty makers have been identified and their marks described. There were important loan exhibits in other sections,

"Catalogue of the Inaugural Exhibition of the Cleveland Museum of Art" (Cleveland Museum of Art, Cleveland, Ohio $5 net)

but the latter were chiefly occupied by the permanent contents of the museum, which already form a collection of great importance, and one which, on the whole, is singularly well chosen, in view of the circumstance that it has not been formed as a homogeneous unit, but is an accumulation of gifts and bequests from various private benefactors. Most of these, however, have been enlightened collectors, and hence their contributions all possess an artistic value, while they appear to have been happily selected to supplement each other, so as to represent many phases of art, instead of only a few of a popular character. The guiding inspiration which resulted in this desirable consummation may be largely traced to the late John P. Huntington, from whose estate seven-tenths of the fund for building the museum were provided, the remainder being derived from a bequest by the late Horace Kelly. His collection of classical and Egyptian antiquities, Gothic and Renaissance furniture and fabrics, and other works illustrating Oriental, European, and American art, formed a splendid nucleus for a great museum. An important addition is the collection of Italian pictures formed by J. J. Jarves, and presented by Mrs. Holden. Though not containing any masterpieces by great painters, the collection possesses a high educational value as illustrating, by means of well-selected examples by their pupils and followers, the early developments of European art.

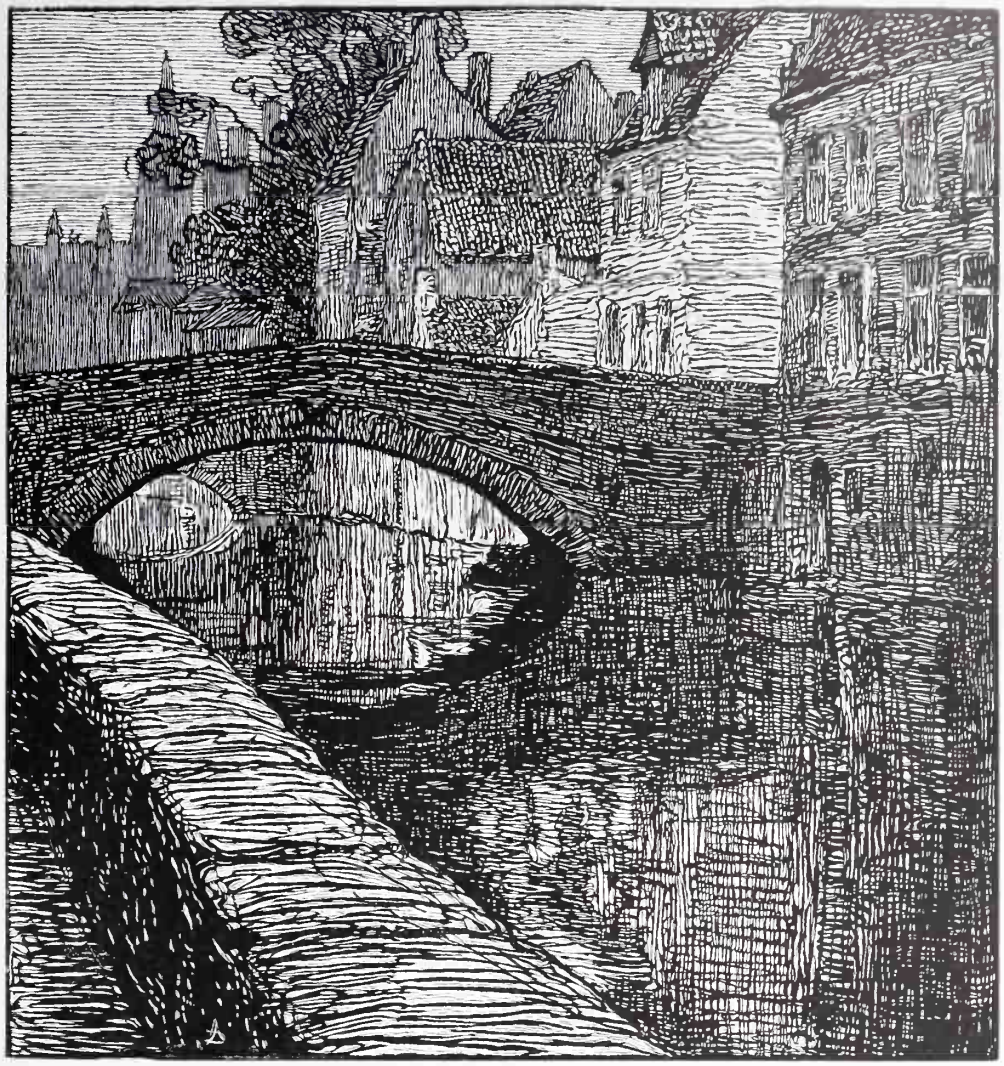
Other important donors included Mr. and Mrs. J. H. Wade, who also provided the site of the museum; Mrs. Dudley P. Allen, Mr. Worcester R. Warner, Mr. and Mrs. Ralph King, Mrs. John Huntington, and Mr. David Z. Norton. Their munificence has endowed Cleveland with a museum and art collection of which any town might well be proud, and which bids fair, if the institution is developed on the same broad and intelligent lines on which it has been started, to make the city one of the great art centres of America. The catalogue is worthy of the exhibition, and does great credit to Mr. F. A. Whiting and his assistants in the task of its compilation.

"Drawing and Design for Craftsmen," by R. S. Bowers (Cassell & Co. 6s. net)

MRS. DELANEY, in a letter to her sister Anne, writes: "Hogarth has promised me to give some instructions about drawing that will be of great use—some rules of his own that he says will improve me more in a day than a year's learning in the common way." One feels tempted to suggest this quotation as a suitable motto for Mr. R. S. Bowers's work on *Drawing and Design for Craftsmen*. The author, indeed, makes no such promises as Hogarth, but he suggests such simple, practical, and expeditious rules, that the most ignorant layman will find no great difficulty in mastering the more elementary ones; and once he has done this, he will find himself in a position to draw in a creditable manner simple freehand patterns and objects direct from nature, place fairly elaborate architectural features of buildings in correct perspective, make plans of buildings, and do a variety of other things which are generally supposed to come only within the scope of the professional draughtsman. It is a book which everyone with a taste for drawing, but who has not been in a position to take it up seriously, would do well to possess. To craftsmen it will be even more useful than to the layman, for it forms a guide to the whole range of practical art, and though in the higher branches it will not supersede the necessity of school of art training, it will form a most valuable supplement to the latter, and a handy work of reference for finding out, on the spur of the moment, how to make drawings of complicated or unusual objects. The fifty-one chapters into which the volume is divided are each devoted to a separate section of work. Space forbids the enumeration of their subjects, but some idea of their scope may be given by mentioning that they include a full description of all instruments and materials likely to be required by the draughtsman; instruct him as to the simplest and most expeditious methods applicable to obtain correct results in freehand and model drawing, including the shading of the latter; give the rules for the expeditious delineation of all plane geometric forms; and guide him through the mysteries of practical solid geometry, geometric, perspective, and isometrical drawing. There are chapters on lettering, sketching from nature in pencil and pen and ink, drawing to scale and reproduction, making stencils, pattern designing, water-colour painting, leaded glazing, wood-carving, and various other matters. On all these subjects the author gives his instructions clearly and concisely, avoiding theorising, and confining himself to practical rules which the student can master and apply without any very strenuous demands on his intellectual capacity.

"From Harbour to Harbour," by Mrs. Arthur G. Bell, with twelve colour-plates after paintings by Arthur G. Bell, R.I., R.O.I. (G. Bell & Sons, Ltd. 10s. 6d. net)

THE story of Christchurch, Poole, and Bournemouth is told by Mrs. Arthur Bell, in her book entitled *From Harbour to Harbour*, with a wealth of archæological knowledge and an appreciative eye for picturesque incident that make it delightfully interesting reading, as well as a thoroughly reliable history. Bournemouth now threatens to envelop both other towns in its far-spreading embrace; but, comparatively speaking, it is of modern growth, covering what was, not much more than a century ago, a stretch of moorland and forest, remote from any main road and inhabited only by a few smugglers. The first known reference to it appears to occur in a survey made in 1574, by Lord Thomas Poulet, Earl of Southampton, and others, to find out undefended landing-places along the coast which might be utilised by an enemy. One part of their report runs: "First, wee finde at Bournmouthe, within the west baye at Christchurche, a place very easy for the ennemye to land there, conteyning by estimacion oon quarter of a myle in length, being voyde of all inhabiting." Alum and copperas mining appear to have been carried on in the neighbourhood until after the close of the sixteenth



BRUGES LE QUAI VERT FROM "LITTLE TOWNS OF FLANDERS" (CHATTO AND WINDUS)

century; but the industry ceased, and the site of Bournemouth relapsed into its former state, until the discovery of its salubrious pine-woods and beautiful situation caused it gradually to become one of the most popular watering-places in the country. Christchurch and Poole are, of course, old-world towns, with histories going back to Anglo-Saxon times, and are the scenes of many stirring events and picturesque legends, all of which Mrs. Bell recounts with a freshness and vividness that make them live in the reader's mind. The country round possesses many interesting literary associations. It is in the heart of Wessex, which Thomas Hardy has made the scene of so many novels. Conan Doyle has made it the background for "The White Company" and "Sir Nigel," and Bournemouth itself has been the home of Robert Louis Stevenson and many other well-known writers. The twelve plates in colour, from water-colours by Mr. Arthur G. Bell, are so good that they deserve more than a brief mention. Very charming and delicate in colour, nicely varied in theme, and redolent with that feeling of restfulness and tranquillity which characterises old-world English rural scenery, they add much to the attraction of a most interesting volume. It is a book which visitors to Bournemouth should buy, beg, or borrow, for they will find its possession will invest the town and surrounding district with innumerable fresh interests and associations.

"Little Towns of Flanders," by Albert Delstanche (Chatto & Windus 3s. 6d. net)

THE great revival of wood-engraving during recent years shows that no artistic medium belonging to the graphic arts is likely to be permanently superseded by mechanical process, and, indeed, in the long run, the latter exercises an invigorating effect on the medium with which it competes. Before the advent of photographic reproduction, the great bulk of the wood-engraving produced had become mechanical and inartistic. Its expression was practically stereotyped. No further developments of the medium appeared possible, and what was being done had been done better before. How far we have advanced since then is exemplified in M. Albert

Delstanche's illustrations to his *Little Towns of Flanders*. These original wood-cuts, bold and simple in their treatment, without losing any of the essential qualities of wood-engraving, attain in the freedom and vigour of their line the spontaneity of expression which one usually associates with etching. The artist has used them as a vehicle for emotional utterance, and has impressed his own personality deeply on the work. How rich and many-sided this personality is is shown, not only by these poetical illustrations of old-world Flemish cities, but in the letterpress which accompanies them. In vivid and picturesque language he gives an account of their beauties—a few poignant facts which recall splendours and achievements of former ages and help one to realise in memorials of the past how contented in its peaceful prosperity was the land before the Huns despoiled it. M. Emile Verhaeren contributes an inspiriting preface to the work, replete with patriotism and confidence for the future, when Belgium shall be freed from the invader and her shattered buildings restored. The volume, which is well mounted and printed, forms a beautiful and touching souvenir of the land belonging to the most gallant and unfortunate of our allies.

BURTON WARE, BAGGALEY POTTERY
FROM "YORKSHIRE POTTERIES, POTS AND POTTERS"
(COULTAS AND VOLANS, YORK)

THE *Russian Story Book*, a collection of tales from the song-cycles of Kiev and Novgorod and other early sources, retold by Mr. Richard Wilson, should prove popular with both young and old, for they introduce the English reader to what is practically unknown ground, where the aspect of things is delightfully novel and the conditions ruling life are altogether different. The opening stories, which are by no means the best, deal with the adventures of Ilya, a legendary hero whose actions are inspired by altruistic motives, similar to those animating our patron saints in the popular tales concerning them. Though these stories are overlaid with many incidents exemplifying the deep and simple religious feeling of the Russian peasant, one would hazard the guess that in their original form they existed long before the introduction of Christianity to Russia. Further on, when we part company with this hero, the stories become more barbaric in their spirit, and we are introduced to bragging matches, in which the participants boasted of their deeds and possessions, a stranger running the risk of being thought mean-spirited if he was over-modest, or of being executed or thrown into prison if his boasts were not immediately susceptible of proof. The sixteen illustrations in colour and numerous line blocks by Mr. F. C. Papé are well drawn and attractive, and though they hardly exemplify the unconventional and barbaric feeling of some of the stories, they will probably not be the less appreciated on this account by the young readers, for whom the book is primarily intended.

"The Russian Story Book," by Richard Wilson Illustrated by F. C. Papé (Macmillan & Co. 7s. 6d. net)

PROBABLY most readers of Mr. Oxley Graham's substantial pamphlet on *Yorkshire Potteries, Pots and Potters* will be surprised at the number of ceramic works which at one time or another have existed in the county. The fine pieces emanating from Leeds and Swinton are, of course, well known, and there are half a dozen or so other places mentioned by Chaffers in which wares were produced with which the advanced collector is cognisant, but Mr. Graham adds largely to their number. It is true that he includes modern potteries in his work, but, eliminating these, one finds that during the eighteenth century or the early years of the nineteenth, pottery was made at the following places:—Burton-in-Lonsdale, Castleford, Don (Swinton), Falsgrove, Ferrybridge, Howcans (Ovenden), Huddersfield, Hull, Kilnhurst, Leeds, Mexborough, Newhill, Rawmarsh, Rotherham, Rothwell, Soil Hill (Halifax), Stockton-on-Tees, Swillington Bridge, Swinton, and York. This is a formidable list, the more especially when it is remembered that the industry was often carried on at several different works in the same locality. Of all these factories Mr. Graham gives a more or less detailed account, which in some instances extends to eight or ten pages. Much of his information has been obtained at first hand, and his researches have enabled him to widely extend our knowledge of Yorkshire potteries. The work is rendered the more valuable by the numerous illustrations of typical pieces and the description and reproductions of potters' marks.

"Yorkshire Potteries, Pots and Potters," by Oxley Graham, M.A. (Coultas & Volans, York)

BRIEFLY summarised, the National Gallery Bill, which at the time of writing has been read for the second time in the House of Lords, is to enable the Trustees to sell, exchange, or lend any of the works of art in the collections under their charge which they deem superfluous. The immediate object of the measure is to raise money to buy certain important pictures by Titian which are in danger of being sold from the country. Other objects more remote are to exchange pictures with foreign and colonial collections, either permanently or for lengthy periods. No one will dispute that these objects are desirable, but whether the Bill will effect them, or whether it can only do so at the cost of a gross breach of national faith and the loss of more interesting and valuable works of art than those which are obtained in their stead, are matters which require careful consideration. Sir Claude Phillips very ably cited some of the chief objections against the scheme in the *Daily Telegraph*, and his views met with the support of most of the leading independent art authorities of the country. It was urged that the previous record of the Trustees did not justify their being entrusted with such extensive powers; that the sale of private gifts and bequests was a breach of faith with the donors, and would be likely to check the flow of similar benefactions in the future; and that unless important works, which would be a permanent loss to the gallery, were disposed of, the amount realised by the sales would not be nearly sufficient to effect the objects desired. None of these objections have been answered, and the Trustees are proceeding with a measure which gives them *carte blanche* to dispose of the entire contents of the National Gallery, without affording the public any definite idea as to what works it is intended to place on the sale list. We know that the Turners are to be raided, because Lord d'Abernon, who introduced the Bill on behalf of his co-trustees, laid great emphasis on the fact that there were twenty thousand pictures, drawings, and sketches by this artist in the National collection against three thousand by all others. The comparison is misleading, for while about 90 per cent. of the three thousand works are finished oil-paintings, only half a per cent. of those by Turner come within the same category. But the great landscape painter is not the only artist whose works are to be depleted. There are others whom the Trustees consider to be over-represented. So far no clue to their identity has been given. This is an important omission, as, judging from recent acquisitions, the Trustees, until they introduced the present Bill, thought that no artist could be too redundantly exemplified. In 1910 the Gallery contained 21 finished oil-paintings by Constable, a larger number than were set to the credit of any other old master; but, nevertheless, the Board selected from the Salting collection fifteen more examples attributed to this painter. Apparently in their eagerness to secure every specimen, good, bad and indifferent, of his works, they even included the cabinet picture of *The Yarmouth Jetty*, the origin of which is so dubious that it is now euphoniously catalogued as "Ascribed to Constable" only. One does not say that the Trustees were not justified in accepting these pictures; but they cannot have it both ways. If fifteen unimportant Constables were wanted to supplement the representation of that artist in 1910, these examples cannot now be described as redundant. From the Salting collection also the Trustees added 7 to the 14 existing Ruisdaels, 3 to the 17 Teniers, 4 to the 10 Cuyps, 2 to the 19 Gainsboroughs, and 3 to the 12 Canalettos. Apparently, even then, they were not satisfied with the representation of these painters, for in 1915 they purchased a fifteenth Cuyp — a by no means important example, but a small cabinet picture more suitable for a private house than a large gallery—and accepted gifts of works by some of the others. Their purchase during recent years of works by Hogarth — another artist already strongly represented—affords confirmatory evidence that the Trustees do not regard the possession of a large number of works by the same artist as evidence of superfluity.

The National Gallery Bill

Possibly they may desire to weed out some of the two hundred pictures of unknown or dubious origin at present in the collection. A large number of these, by minor masters of early schools, are interesting, and should be retained, but no art-lover would object to the elimination of others, or of some of the authentic but undesirable specimens by well-known masters. One would not presume to suggest to the Trustees which works might be sold with advantage to the Gallery, but

the following list of works purchased at £2,000 and upwards appears to offer possibilities :—

PICTURE	BOUGHT AS	REMARKS	PRICE
Music Party	De Hoogh	Poor example.	£3,000
Lulli and His Fellow Musicians	Rigaud	Catalogued as ascribed to Rigaud	£2,000
Family Group	Hals	Poor example	£25,000
Ariosto (?)	Titian	Do. much restored	£35,000
Portrait of His Father	Dürer	Of doubtful authenticity (half of)	£9,000
Galiot in a Gale	Cotman	Catalogued as School of Cotman	£2,310
Man and His Wife	Mabuse	Catalogued as ascribed to Mabuse	£4,000
Admiral Pulido-Pareja	Velasquez	Of doubtful authenticity (one-third of)	£55,000
Christ Blessing Little Children	Rembrandt	Catalogued as School of Rembrandt	£7,000
Tribute Money	Titian	Catalogued as School of Titian	£2,460

The Trustees, however, have not yet suggested that they should raise money by disposing of some of their own unsatisfactory purchases. Their only concrete proposal appears to be to raid the works of Turner, which have the merit—rather an important one in the picture market—of being all authentic. The number of Turners belonging to the Gallery may be set down as 100 finished pictures, 182 unfinished pictures, about 300 coloured drawings, and 20,000 pencil sketches—a stupendous number, but one which will be considerably depleted if the Trustees are allowed to carry out their project. How many Turners will have to be disposed of to raise the sum of money—at least £200,000 or £300,000—which will be required for the purchase of the Titians is a difficult problem. There are pictures in the collection which might easily realise £20,000 or £30,000 each, always provided that no other important examples by the artist were likely to come on the market; but if a large number of works were offered, the price would come down considerably. Probably a dealer might hesitate to give £500,000 for the entire collection, because he would know that the influx of such an enormous number of works by the same artist would precipitate a slump in prices. The Turners came into the possession of the Gallery as the result of a compromise made between the authorities, the Royal Academy, and the relations of the artist, who were all beneficiaries under his will—a confused document, which involved the parties concerned in years of litigation. The bulk of his works were not mentioned in the original will dated June 10th, 1831. In the first codicil of August 20th, 1832, however, he made provision for a gallery to be built to contain them, with sufficient funds for its upkeep. In the next codicil, August 2nd, 1848, he left the pictures to the National Gallery authorities provided a separate gallery, to be called the Turner Gallery, was built for their reception, and he directed that they were to be shown in rotation, so that there might be a change of pictures every one or two years. In a third codicil of February 1st, 1849, he directed that if the National Gallery did not carry out the provisions of the will within ten years, the pictures were to be sold and the proceeds given to a charitable institution for decayed artists which he intended to found. The points he most insisted upon throughout the will and codicils were the establishment of the home for decayed artists and the exhibition of his pictures as a collection. For many years previous to his death he was in the habit of rebuying such of the finer examples of his own work as came into the market. The *Sun rising through Vapour* and *Dido building Carthage*, which now hang among the Claudes in the National Gallery, are among the pictures he repurchased in this way, and it is on record that, rather than allow his collection to be dispersed, he refused two offers of £100,000 for it. Turner kept his collection of pictures together with the obvious desire that after his death they would form a monument to establish his fame as a great master of landscape. It is obvious he never anticipated that, when his reputation was established and the value of his works enhanced ten or twenty-fold, a large portion of them would be sold in order to buy works by another artist, and were he alive to-day, no one would protest more vehemently against such a course being adopted. Possibly such a sentimental consideration as keeping faith with a dead and gone benefactor should not be urged in a practical age like the present; but the matter has a practical side as well. Gifts and bequests are made to the National Gallery not only with the idea of benefiting the collection, but also to serve as a permanent memorial to the taste or talent of the donor. If the trustees in future intend to ignore the desires of donors in this respect, one can only surmise that the present flow of benefactions to the Gallery will be devoted to other institutions where better faith is kept.

Apart from these reasons, it is questionable whether it is desirable to part with a large number of Turner's works in exchange for two or three Titians. It is not as though we are without any representation of this artist's works, as six examples are credited to him in the National Gallery catalogue, one of which, the *Bacchus and Ariadne*, is an acknowledged masterpiece. Though other important additions by the artist would be highly welcome, they are by no means indispensable to the completeness of the collection from an educational standpoint; while there are some hundreds of other artists of acknowledged standing who are either unexemplified in the Gallery or exemplified by poor, dubious, or uncharacteristic works. If it is possible to raise some hundreds of thousands of pounds, either by the sale of pictures or other means, surely it would be a more sensible policy to expend it filling up these gaps rather than in purchasing redundant Titians. It is true that Titian is one of the greatest names in art; but fashions in art are continually fluctuating, and there has hardly been a period in past history when works by painters of established reputation could not be purchased for comparatively small sums simply because they did not happen to conform with the taste of the moment. One might give hundreds of examples of this, but a single instance will suffice. In 1916 the Trustees purchased a panel by Masaccio, which had formed part of an altar.

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PORTRAIT OF ANNE SPIERING
BY GERARD DOU
In the collection of Mr. Francis Wellesley

They gave £7,000 for it, a price not deemed excessive by experts. A decade or two before, two panels belonging to the predella of this were actually offered to the National Gallery for something like £300, and, being declined, were sold to the Director of the Kaiser Friedrich Museum at Berlin. The anecdote illustrates not only the fluctuation of picture prices, but also the advantage of having an artistic institution controlled by a single competent man instead of a board of amateurs. The former will have the courage to buy a picture on its merits; the latter will inevitably be guided by the fashions of the moment.

If on no other account, the National Gallery Bill should be opposed because of the enhanced powers it gives to the board of trustees. No reflection on the director or on any of the individual members is intended by this assertion. One or two of them have high reputations as judges of art, but an art gallery can be no more edited by a board of directors than a newspaper. It requires an individual control; and the division of responsibility, delays, and inefficient compromises consequent upon the necessity of bringing into agreement a body of eleven gentlemen who meet for a short time after long and uncertain periods, are destructive of any speedy action, when occasion calls, or any coherent policy. No one will dispute that it is more essential that Turner rather than Titian should be adequately represented in the National collections. He is not only one of the greatest of artists—how great people are only just beginning to realise—but he is also an Englishman. His work is racy of the soil, redolent with national feeling and tradition, and English students can learn more from him than from any foreigner of equal ability. But is there any landscape artist who can be said to rival him—anyone who has so explored the whole range of nature or mastered so completely the phenomena of light and atmosphere? His work is a national heritage, growing every day more valuable, and not to be lightly scattered to the four quarters of the globe, even to purchase two or three redundant Titians. Of the hundred finished pictures by Turner belonging to the National Gallery, a large number—probably thirty or forty—are already deposited on loan at various provincial galleries. The remainder, if a large representation of the work of one man, hardly cover greater wall-space than the examples of Rubens at the Louvre, and yet the French Government, though harder pressed for money than our own, has not suggested the sale of any of them. The drawings and sketches require far greater space for their proper display, but by showing them in rotation—Turner's original suggestion—they can be adequately exhibited without unduly engrossing on the National Gallery walls. If, as supporters of the Bill suggest, it is desirable that the works of Turner should be better known abroad, little objection would be made to the selection of one or two small but representative collections of his pictures, drawings, and sketches, which might be lent, but not sold, to the governments of France and Australia or Canada, in return for some of their redundant pictures of which we stand in need. These works might from time to time be exchanged for others, so that no Turner lover might have to deplore their permanent loss.

The New English Art Club

THE New English Art Club appears to be feeling the effect of the war to a greater extent than other societies. Its fifty-sixth exhibition at the Suffolk Street Galleries was composed of a heterogeneous mass of work which failed to look attractive as a whole, and comprised few items which were individually interesting. The hanging may have accounted for the former deficiency; the single line of works, strung round the Central Gallery, looked thin and meagre—a collection of samples rather than a homogeneous display, the pictures being so arranged that nearly every unit was isolated by being placed against neighbours the most opposite to it in style and treatment. Thus Mr. Charles M. Gere's dulcet and delicate *Early Autumn* was flanked on either side by a strongly coloured *Decorative Panel* by Mr. Alfred M. Wolmark. The effect was much the same as though it had been placed between stained-glass windows, and the juxtaposition was equally bad for Mr. Wolmark's works. The colour of the latter was made to appear strident, while Mr. Gere's was weakened. Seen any distance away, however, Mr. Wolmark's decorations more than held their own, resolving themselves into gorgeous colour-schemes, composed of undiluted primary hues, massed together so as to form brilliant and refulgent harmonies. Mr. Mark Gertler also attained sumptuous colour in his picture of *Flowers*, but the work failed to be convincing. Whilst its treatment was realistic, the tones appeared to be more or less conventionalised, brilliance of colour being attained at a sacrifice of truth. Miss Alice Fanner, in a strongly painted picture of *Hampton Court*, made effective use of the contrast of the red walls of the old palace against their surrounding greenery. Mr. C. J. Holmes contributed one of his best works in *The Gravel Pit and the Rainbow*. He is growing more naturalistic in his outlook, and while still retaining his feeling for decorative arrangement and masses of strong colour, he is able to add to them a perception of atmosphere and of local truth which elevates his pictures from decorative schemes suggested by nature to vivid and intimate interpretations. Mr. A. McEvoy's *The Artist's Mother*, if painted from a very different outlook to Mr. Augustus John's *Admiral Fisher*, might have been coupled with it as one of the two most attractive portraits in the exhibition. It was only a partial success. The handling was subtle and atmospheric, the sitter's face well and sympathetically characterised, but the interest of the work was not sufficient to permeate the whole of the canvas, much of which was covered rather than occupied. Mrs. Swynnerton, in her portrait of *Henry James*, went back to Victorian traditions—but Victorian traditions at their best—in which completeness of effect was sought by means of good colour and searching modelling, as well as high surface finish. *The Drive*, by Mr. Derwent Lees, was happy in its expression of splashes of sunlight penetrating through thick foliage. Mr. P. Wilson Steer's *Vale of Gloucester* was sadly wanting in design, if not unpleasing in colour. The failing,

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combined with its broad technique, prevented it from being effective, unless seen at a distance of from between ten and twenty feet. Nearer to, the paint did not resolve itself into definite form, while further away the composition ceased to be comprehensible. This limitation was owing to the artist having set down an impressionistic sketch on a canvas large enough for an important oil picture, without attempting to carry it further.

The Royal Society of Painters in Water-Colour

THE Royal Society of Painters in Water-Colour, like the Royal Academy, pursues a policy of progressive conservatism, not parting readily with old ideals and standards of art, but introducing the best of the new when they have been proved worthy. In this way, though there are no violent changes in the character of its exhibitions, they never fail to keep abreast of the times. The 167th exhibition was no exception to this rule. It may not have been quite so strong as usual, but it was filled with good work, pleasantly varied, and none of it showing signs of degeneration from the usual high standard. The horrors of war, in various guises, have lately afforded themes to so many brushes, that Mr. J. Walter West's *British Idyll, 1916*, which gave a more pleasing aspect of war-like times, was to be welcomed as a relief. He showed a couple of girls, both in masculine attire, one seated on a cart-horse and the other walking by its side, evidently on their homeward way from field work. The subject was slightly but daintily painted, and if the young ladies had rather the air of amateurs at their vocation, this is not untrue to life. Mr. Alfred Goodwin's *Lighting the Beacon Fire—The Coming of the Armada* made a claim for war-like associations which it hardly possessed. One would hazard the guess that he intended first to make the theme merely a matter of rubbish burning and then changed his mind, adding smoke in the distance to give countenance to his idea. But the beacon in the foreground, so far as it can be seen through the smoke, appears nothing more than a nondescript heap of brambles. Not thus were beacons formed in the days when they were a necessity, but with piles of tar barrels built up with substantial balks of timber into a considerable structure. Otherwise the drawing was attractive and well painted, the grey smoke and greens of the foreground forming a harmonious contrast to the gold and red of the sunset sky. The *Surf*, by Mrs. Laura Knight, and her *Two Children*, both were concerned with her favourite problem of painting the undraped figure in the open air. The latter was the less successful, as the two children represented were practically stationary, and thus the artist had little opportunity for displaying that feeling of movement and animated vitality which is generally such an essential charm of her work. It was shown to the full in the other example, representing a bevy of girls disporting themselves on the borders of an expanse of shallow frothing surf, some in the sea, and others in various stages of undress on its marge. No sky was visible, and the absence of any direct sunlight caused the dominant tone of the picture to be grey, relieved by hardly any positive colour. The handling, though slight, was adequate, the action of every figure, however easily sketched, being thoroughly understood and expressed; while the grouping was arranged with a happy art, which, while it placed every unit in its right pictorial sphere, allowed the whole composition to appear natural and spontaneous. Mr. Robert W. Allan's drawing of peasants and cattle crossing the *South Ford, Uist*, suggested comparisons with the handling of similar themes by David Cox.

The older artist was careful to compose his figures into correlative groups, so that they told out as masses of colour, while Mr. Allan emphasises the individual unit. This, though it produces rather a spotty appearance, is the more true to nature, where comparatively small objects often tell out with great prominence at long distances. Thus what the artist lost in pictorial attractiveness was compensated for by the feeling of greater actuality which he imparted to his rendering of the theme. A good tonal effect of Edinburgh Castle was by Mr. Robert Little, while a rather daring transcript of *A Lane in Sussex*, with the vivid summer greens of the massed foliage rendered at their true values, was one of the best examples of Mr. Arthur Hopkins. Mr. Charles Sims was seen in various moods. His *Stormy Weather* was frankly naturalistic, depicting a gipsy girl in gaily hued garments, backed by a typical stretch of English countryside. Strong in colour, broad and vigorous in treatment, it offered a strong contrast, in everything but its skill, to the well-felt academic figure study entitled *The Necklace*, or the more fanciful and free *Cupid and Campase*. Other fanciful themes included the *Enter Fairies*, a scene from the last act of *The Midsummer Night's Dream*, by Mr. Robert Anning Bell, very daintily conceived and full of tender passages of colour; and Byam Shaw's *When Love came into the House of a Respectable Citizen*, a drawing which put into paint a situation similar to many that Mr. Anstey has given us in books. The decorous and prosaic mid-Victorian respectability of the citizen and his surroundings formed a piquant contrast to the nude figure of Love, who, undraped and unashamed, appeared over a *débris* of furniture, apparently broken, in the excitement caused by his advent. The significance of the work was literary rather than pictorial, but the careful painting and the verisimilitude with which every detail of the scene was realised made it artistically interesting.

Arts and Crafts Exhibition

THOUGH a large number of designs for mural decoration in the Arts and Crafts Exhibition were reviewed in the last number, want of space prevented other examples equally worthy from being noticed. This phase of art was especially strongly represented—a noteworthy achievement, when it is remembered how few have been the opportunities afforded to painters of producing decorative work on a large scale. Probably the occasional essays made in the Victorian era did much to discourage mural painting; the art was then little understood, and, with a few noteworthy exceptions, the men employed contented themselves with covering the wall-spaces with ordinary pictures, distinguished by no special decorative feeling, and not combining together in any homogeneous

scheme of design. The Arts and Crafts Exhibition, if it has done nothing more, has at least shown that England possesses a large number of capable painters who understand the principles of decorative design as well as those of any modern continental school. Among these artists, Mr. Maurice Grieffenhagen occupies a conspicuous position. In his pictorial work he occasionally carries decorative feeling to excess, but in mural painting he enters into his own domain. This was shown in the large mural panel representing *The Arts of Peace*, which he has executed with the assistance of the Misses Florence Asher, Margaret Brown, Rosalie Elinslie and Veronica Martindale, and Mr. Ivon Hitchens. This was finely composed, large in feeling, and possessed that aspect of dignified tranquillity which is inseparable from a fine work of this kind conceived in a classical spirit. In the companion group, *Crafts*, the work of Mr. Charles Sims, aided by the same four ladies who had worked with Mr. Grieffenhagen, there were individual figures of great beauty, but the composition was more scattered. Numerous other mural paintings were well worthy of mention, but one must leave this particular phase of art to take a brief general glance through the other sections of the exhibition. Retrospective art was chiefly exemplified by the applied work of the pre-Raphaelite group, of whom William Morris was the most prolific and versatile exponent. This perhaps failed to impress one so greatly as formerly. We now more perfectly understand both the possibilities and limitations of the materials they employed; but this fact only redounds more greatly to their credit, for they were the pioneers, and it is almost wholly as the result of their experiments that we have gained the knowledge we now possess. Throughout the exhibition there was rather a plethora of expensive pieces. Costly work and materials are necessary to many forms of applied art, but in limiting themselves to these, craftsmen and designers lose the opportunity of educating the taste of the multitude, and limit their purchases to that small class who are generally more interested in old work. In the ceramic section Messrs. Alfred and Henry Hopkins showed some interesting examples of matt-glazed ware with a dull surface, a most difficult effect to attain, for pottery glazes, like glass, which they greatly resemble, possess a great surface brilliancy and power of reflection. The almost dead coloration had a singularly quiet and reposeful effect, and the ware should form a valuable decorative adjunct in situations where the sheen of ordinary pottery would clash with its environment. Both these pieces and the underglaze vases shown by this firm were well shaped and attained high surface finish. Mr. W. Howson Taylor had a representative display of his Ruskin ware, a name which embraces a wide range of ceramic styles, all distinguished by artistry of intuition and fine workmanship. Individual potters, as distinguished from firms, who were represented, included Miss Edith Lindguist and Miss Frances E. Richards, who had some tasteful small pieces; Miss Jessie Jack, with a shallow blue and green bowl of good design; Mr. G. M. Forsyth, with a large black and gold vase, rich and striking in its effect; and Miss Gwladys Rogers, with several striking bowls. A large bowl by Walter Crane and W. S. Mycock, with heraldic patterning in dull gold on a purple ground, was shown by Messrs. Pilkington's Tile and Pottery Company, and had the merits of being both uncommon and highly decorative; a pair of lustre vases by Mr. P. H. Tuncliffe, exhibited by the Ashby Potters' Guild, displayed some of the æsthetic possibilities of this now fashionable ware; Mr. Harold Rathbone's Della Robbia ware was distinguished by high artistic intuition; an interesting display of a number of small pieces decorated with highly original and well-conceived designs was made by Messrs. Alfred and Louise Powell; and a stoneware vase by Mr. F. C. Pope, shown by Messrs. Doulton & Co., was very beautiful in its rich and subtle colouring. The models of figures and animals were very few, which was the more unfortunate, as the pieces shown were among the most interesting pieces of ceramic art in the exhibition. Miss Phœbe Stabler's earthenware figures have been noticed when previously shown. This artist thoroughly understands the capabilities of her material, and her broadly modelled pieces, offering scope for decorative colour, are admirably adapted for the potter's craft, in which the fine detail and minute finish, which may be legitimately exemplified in bronze and marble, are altogether out of place as offering almost insuperable obstacles to perfect casting.

The International Society

THOUGH the war has cut off most of the art of the Continent, the International Society of Sculptors, Painters and Gravers flourishes with undiminished success. Its twenty-first exhibition at the Grosvenor Gallery was interesting all through, and contained many noteworthy works. Mr. James Pryde's *Red Ruin*, though theatrical, was certainly effective. The vividly red house tumbling to decay and backed by a dilapidated white building, daubed with mysterious red marks and shown under a sky tenebrious with threatening, seemed fit place for some soul-stirring tragedy. Mr. Pryde had invested the scene with romance and mystery, and nothing could persuade the spectator that it was merely a group of crazy buildings awaiting the housebreaker's visit. Five capable portraits showed Mr. A. McEvoy still pursuing his accustomed colour-harmonies, his favourite green and yellow predominating in every background. Most striking of them, perhaps, was the study of *The Honble. Mrs. Akers-Douglas*, sketchily painted, but set down with an incisiveness and vigour absent or less noteworthy in any of the others. Mr. William Nicholson's *Chez lui* was a collection of superbly painted still-life objects, hardly composed into a picture. The interest was scattered, and each object had to be individually examined to appreciate the beauty of the work. Venetian art appeared to have inspired the colour of Mr. Charles Shannon's *Marble Bath*. Rich, deep-toned, and finely harmonised, the picture impressed as a work nobly conceived but wanting in vitality—an echo of a past age instead of an embodiment of the present. There were echoes of Mr. William Orpen's

picture of *The Play Scene in Hamlet*, but what he takes he makes entirely his own. Incidents on his canvas appeared reminiscent of Gainsborough or Hogarth, but colour-scheme and composition were wholly original; the former was a success, the latter wanting in dramatic unity.

GEORGIAN MAHOGANY SIDEBOARD AT MESSRS. DAVIS AND SONS' GALLERIES, TOTTENHAM COURT ROAD, W.

Isolated figures and groups appeared scattered over the canvas without any ostensible reason. It looked as though the artist had set out to compose a homogeneous scene, but could not resist the temptation of introducing various whimsicalities, which occurred to him as the work progressed, having no direct connection with it. The *Ariadne* of Mr. Charles Ricketts was an original version of a much-hackneyed subject, showing the deserted wife, prostrate with an agony of despair, on the utmost verge of a storm-lashed rocky shore. It was a powerful piece of painting, but appeared over-tumultuous in its lineal arrangement. Mr. D. Y. Cameron was seen at his best in *Ben Cruchan*, Mr. A. D. Peppercorn showed a characteristic example in *The Common*, and Mr. A. J. Munnings's several examples were distinguished by his usual strength and feeling for colour, but showed more refinement in their handling.

A Catalogue of Illustrated Books and Works on Art

THE current catalogue of Messrs. E. Parsons & Sons (45, Brompton Road) is mainly devoted to old illustrated books and works on art. Among the latter are several of the illustrated large paper editions of exhibitions at the Burlington Fine Arts Club, works which, from their fine plates, learned notes, and well-written introductions, are of great value to collectors. A number of books on costumes include Lacroix's *Costumes Historiques de la France*, with 640 coloured plates and Gatine's set of engravings, coloured, of Horace Vernet's designs of Parisian costume. Another attractive work with coloured plates is 25 volumes of *Ackermann's Repository of Arts, Literature and Fashion*, ranging from 1809 to 1827; while a second and more valuable book belonging to the same period is a first edition of *Alken's National Sports of Great Britain*, 1821-3, with 50 coloured plates. A handsomely bound subscriber's copy of Lord Lilford's *Birds of the British Islands* and *Birds of Northamptonshire*, with 490 plates in colour, should be attractive to natural history lovers. Among topographical works are Roberts's *Holy Land*, with its series of 247 fine colour-plates; some valuable works on New Zealand; Girtin's *Paris Views*; Beaumont's *Travels in the Maritime Alps*, with a complete set of proof plates in colour; and Keller and Fussili's *Swiss Coloured Views*. There are several important extra-illustrated books, including Edwards's *Anecdotes of Painters* and Rudder's *New History of Gloucester*, both of which are enriched with some hundreds of engravings and drawings. The catalogue altogether comprises about 300 items, all of which are of interest to the book or art collector.

Annual Sales of Antique Furniture and Objects of Art

EVEN submarines are not an unmixed evil, for one fancies that, were it not for the hindrances these naval pests place in the way of shipping goods to America, there would be few surplus antiques to be found in the English market. As it is, there are still a number to be disposed of, so that, despite the war, the annual sales of antique furniture and objects of art will be held by the leading firms as usual. The following are the announcements for January:—Messrs. John Barker & Co., Ltd., Kensington; Druce & Co., Ltd., Baker Street; Hampton & Sons, Ltd., Pall Mall East; Shoolbred, Tottenham Court Road; and Wm. Whiteley, Ltd., Queen's Road. All these firms hold large stocks of desirable objects, and opportunity should be taken by the collector to pick up bargains which another year may see greatly enhanced in price.

An example of a Georgian sideboard at Messrs. Davis & Sons' Galleries is illustrated on this page.

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 1, Duke Street, St. James's, S.W."

ANSWERS TO CORRESPONDENTS

Books.

Various. — B476 (Dublin), B523 (Dublin), and B524 (Kent).—We should prefer to see these before expressing a definite opinion, but should not consider them of much interest to collectors, so far as can be judged from a description only. They would probably not exceed a few shillings apiece in value.

Engravings.

"Venus attired by the Graces," by R. Strange, after Guido Reni, etc.— B504 (Stafford).— It is very difficult to value prints without an examination of the originals. From your description, however, we should appraise those named as being worth approximately £1 or £1 5s. apiece.

Visiting Cards.—B545 (Bedford).—As you are interested in this subject, we should advise you to read the article on "Old Artistic Visiting Cards," which appeared in vol. xi. of this magazine (pages 84 and 227).

Furniture.

Grandfather Clock. — B495 (Drogheda). — We do not find Stokes of Stourbridge recorded in any of the usual channels of information. We should require to see a photo of the clock before passing any opinion on it. With regard to the other clock, the question of a brass or enamelled and painted dial depends largely on the maker and quality of execution.

"Standard."—B500 (Edinburgh).—In old documents this name is sometimes applied to chests, and is generally taken to indicate a piece of strong construction. The Ewelme inventory of 1466 contains the following entry: "A gret standard of the chapell, howden with ierne, with 2 lokks."

Paintings and Painters.

Samuel Prout.—B483 (Bournemouth).—Prout signed his works in different ways, frequently with his name or monogram, S P. We should require to see any works attributed to him before expressing an opinion on them.

Panico.—B501 (Taunton).—Antonio Maria Panico was a scholar of Annibale Caracci, by whom he is said to have been assisted when painting a picture of the Mass in the cathedral at Farnese. Panico died in 1652.

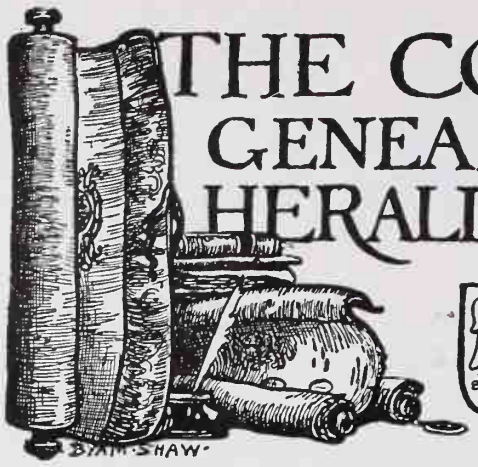
Pottery and Porcelain.

Church Gresley.— B488 (Oxon).— The Church Gresley factory was established in 1795 by Sir Nigel Gresley, and, after passing into the hands of William Nadin, became the property of a company, which failed in 1808. Chaffers refers to the sale of the property in 1825, and adds that "part of the buildings were standing as stables in the farmyard, and were repaired in 1848." The founder of the factory was a member of the ancient family of the Gresleys of Drakelow.

Dresden Group.—B492 (Chester).—It is, of course, quite impossible to be convinced of the authenticity of porcelain from a photograph. In this case, however, we are inclined to suspect that the group is more or less modern, in which case it would only possess a decorative value, although it would be expensive to buy new.

Spode Plate.—B507 (Barcelona).—So far as we can tell from your description, we should not think that the plate would be likely to exceed about half-a-guinea in value.

Toulouse Plates.—B525 (Malmö, Sweden).—Your plates are evidently of French origin. They bear the F A monogram employed by the Toulouse factory, which was established in 1820. We regret that we cannot recognise the other piece from the description, nor can we suggest a value. It will be perfectly agreeable to us if you wish to write to us in French for the future.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

HAMNETT.—John, son of John Hamnett, of Malden, Surrey, gent. Matriculated at Magdalen College, 7 July, 1637, at the age of 15.

Robert Hamnett, son of Robert Hamnett, of Westminster, gent. Matriculated at Lincoln College, 17 July, 1640, aged 15. No arms are ascribed to this family by Burke.

LOVE.—Confirmation of arms and grant of crest were made to Richard Love, of Froxfield, co. Hants, gent., and Nicholas Love, now Warden of St. Maey's College, Winchester, sons of John Love, of Basing, Hants, by Camden, 7 December, 1613. *Arms.*—Arg. three bars, gu. and in chief as many lions' heads erased of the second, lang. az. *Crest.*—A cross patée fitchée gu., standing thereon a dove arg.

THE REV. WILLIAM DERHAM, D.D., F.R.S.—Dr. Derham, son of Thomas Derham, of Paxford, co. Worcester, born at Stourton, in the same county, 26 November, 1657. Matriculated at Trinity College, Oxford, 14 May, 1675; B.A. 28 January, 1678/9; M.A. 4 July, 1683; D.D. (by diploma) 26 June, 1730. Was Vicar of Wargrave, Berks., 1682 to 1689; Rector of Upminster, Essex, in 1689; and Canon of Windsor, 1716, until his death at Upminster 5 April, 1735.

Dr. Derham was the writer of *Astro-Theology* and *Christo-Theology*, and was editor of John Ray's works.

A biography of Dr. Derham is being prepared, and the editors will be very grateful for any information, or the loan of any books or MSS. dealing with the subject, which should be addressed to the Genealogical Editor of THE CONNOISSEUR.

CHANCERY PROCEEDINGS. — (*Continued*). — Some of the following Suits in Chancery may prove of great value to correspondents. Abstracts may be had, for a small fee, on application to the Genealogical Editor:—

Atkinson *v.* Shipsey.
Arnold *v.* Hussey.
Asbery *v.* Davies.
Allestry *v.* Benskin.
Ayloffe *v.* Grimald.
Adams *v.* Troughton.
Atkinson *v.* Lacy.
Ayray *v.* Ward.
Ap Humfrey *v.* Humfreyes.
Ap Edward *v.* Rogers.
Astley *v.* Hood.
Arnold *v.* Reeves.
Ap Richard *v.* Nicholas.
Andrewes *v.* Howland.
Archard *v.* Archard.
Appleby *v.* Nordon.
Arthur *v.* Barker.
Ash *v.* Feildinge.
Andrews *v.* Mannock.
Adam *v.* Adam.
Ashenhurst *v.* Newton.
Aston *v.* Taylor.
Alward *v.* Alward.
Ap Richard *v.* Price.
Ash *v.* Ash.
Aston *v.* Rothwell.
Amphlett *v.* Benyon.
Alford *v.* Chaplin.
Ayres *v.* Lawrence.
Angier *v.* Tyler.
Abbington *v.* Rich.
Acton *v.* Rufford.
Aire *v.* Aire.

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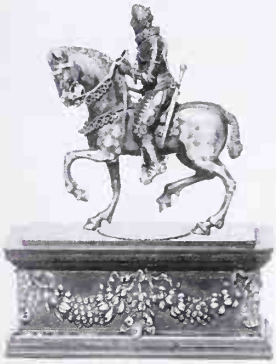

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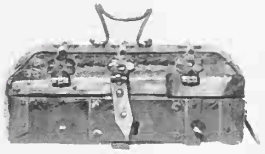

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"Modern Painting," by Willard Huntington Wright (John Lane 12s. 6d. net)

IT is possible to admire a book while thoroughly disagreeing with the principles it enunciates; and thus, while congratulating Mr. W. H. Wright on his brilliant advocacy of the new art teaching, one must regard him as an exponent of a cause already lost, seeking to obtain a favourable verdict though logic and history are both against him. In his work on *Modern Painting* Mr. Wright traces the history of impressionism from its early suggestions in the pictures by Turner and Constable to its most recent developments; but, writing always from the standpoint of the ultra-modern critic, he is able to see in the work of these early men intentions of which they themselves were not conscious. The author holds that their work, and that of their successors, have constituted a continuous movement in the direction of elimination of form in favour of colour, and that in the present advanced—as opposed to academic—painting we have attained the highest developments of art. He tells us that it "tends towards the elimination of all those accretions so loved by the general public—literature, drama, sentiment, symbolism, anecdote, and photographic realism." This is the ideal to be reached, because "painting should be as pure an art as music, and the struggle of all great painting has been towards that goal. Its medium—colour—is as elemental as sound, and, when properly presented (with the same scientific exactness as the harmonies of the tone-gamut), it is fully as capable of engendering æsthetic emotion as is music. Our delight in music, no matter how primitive, is not dependent on an imitation of natural sounds. Music's pleasurable significance is primarily intellectual. So can painting, by its power to create emotion and not mere sensation, provoke deep æsthetic feeling of greater intensity than that derived from transcription and drama. Modern painting strives towards the heightening of emotional ecstasy, and my (Mr. Wright's) *esthétique* is intended to pave the way for an appreciation of art which will make possible the reception of that ecstasy." This thesis, which sums up the gist of Mr. Wright's book, is somewhat puzzling, owing to his somewhat arbitrary use of such words as "emotional," "sensation," and "intellectual." A purely literary picture—a modern religious work, for instance—certainly makes both intellectual and emotional appeal—intellectual because it is partly dependent upon the knowledge that the spectator possesses of the incident depicted, emotional because it rouses his passions; but the appeal made by a richly coloured Persian carpet, perhaps the nearest approach that we can get to a picture that is without form or meaning, is only to the senses, and arouses merely a sensuous gratification. One may call the latter æsthetic emotion; it may be highly poignant; but this does not alter the fact that it is entirely dependent upon the spectator's sense of colour—a sense which may be highly trained but is altogether independent of the intellect. Thus a person who is colour-blind, however mentally gifted, could not acquire it. Nor can a Persian carpet be said to have an emotional effect; it is not calculated to stimulate such passions as love or patriotism, or the many others which may be called into play by a pictorial work of art, even of indifferent quality. Mr. Wright's limitation of painting to colour only would cause it to appeal only to the senses, to lower it to a rivalry with the productions of weavers, potters, and other craftsmen whose work is almost entirely dependent upon its colour-charm. Perish the thought, for the mission of the true artist, as opposed to the mere craftsman, is not merely to appeal to the senses, but to appeal to the intellect and emotions through the senses.

To win back Trade from Germany

A PRELIMINARY announcement has been issued of the promotion of an All-British Art Publishing Company, designed to capture the extensive fine art trade that has for many years past been carried on in this country, the British Colonies, and abroad by German firms established here, and particularly the trade in small, low-priced reproductions of popular sacred and secular pictures. The promoters of the company include many of the leading English art publishers and retail dealers, and the project is being taken up with great enthusiasm by members of the print trade generally. Already all the capital required has been promised, but the promoters are anxious to include among their shareholders as full a representation of the trade as possible, so that members who have not already made application for shares have still a chance of securing a holding. The project should command universal support as a highly patriotic endeavour to win back an important branch of commerce from the hands of the Germans, while the announcement that Mr. W. Lockett Agnew, Mr. Hazel Vicars, and Mr. F. W. Fox have consented to become directors to the company, will inspire every confidence as to its future success.

A Dutch Printseller's Catalogue

LITHOGRAPHS and etchings constitute the strongest features in the *Catalogue of Prints and Drawings* issued by Mr. R. W. P. De Vres (146, Single, Amsterdam). Of these there is a very good and varied selection of modern examples, most of which are within the compass of the collector of moderate means. Over eight hundred items are enumerated, the prices of which range from one or two florins up to one thousand. Among the artists most strongly represented are F. Buhot, Ch. Daubigny, E. Delacroix, Gavarni, Goya, A. Hervier, Legros, A. Lepere, and A. Raffet. The catalogue also includes a large number of other names familiar to English collectors, such as Brangwyn, Cameron, Corot, Seymour Haden, Millet, Whistler, and Zorn.

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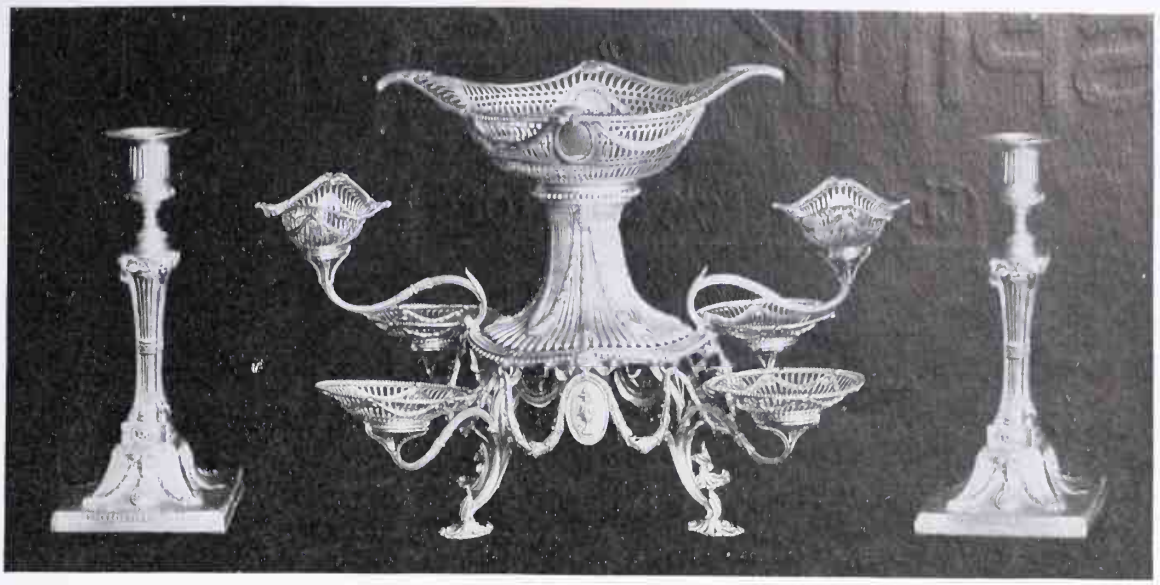

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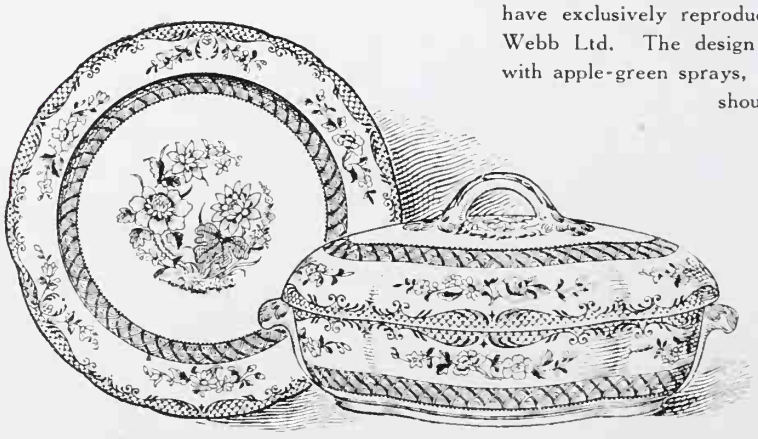

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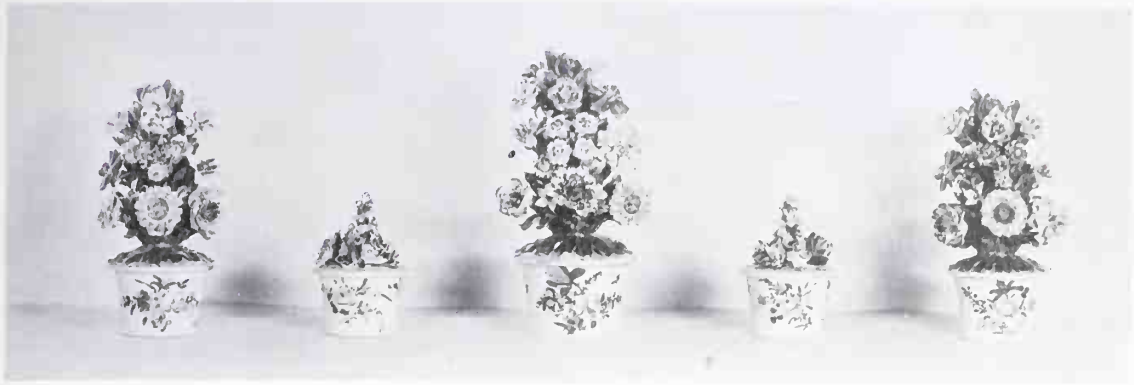

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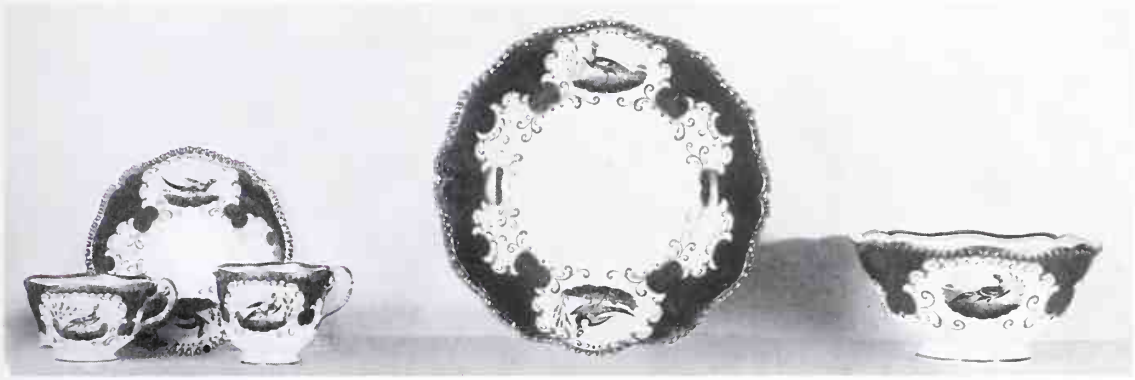

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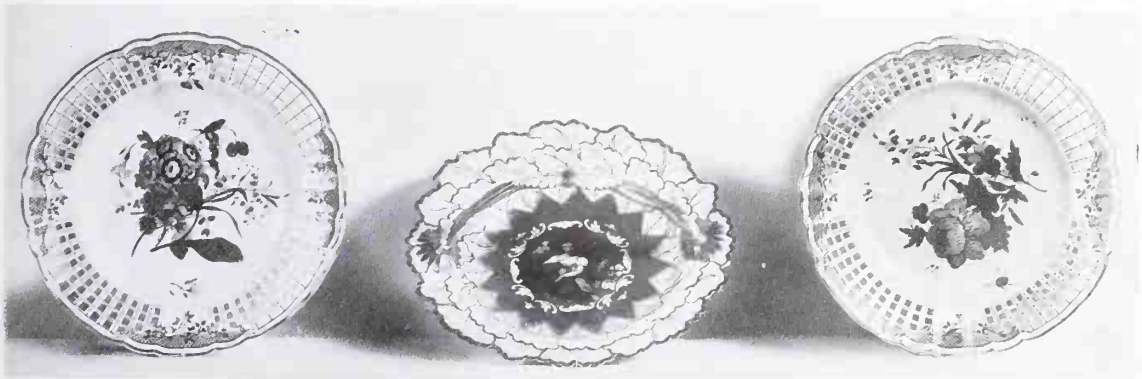

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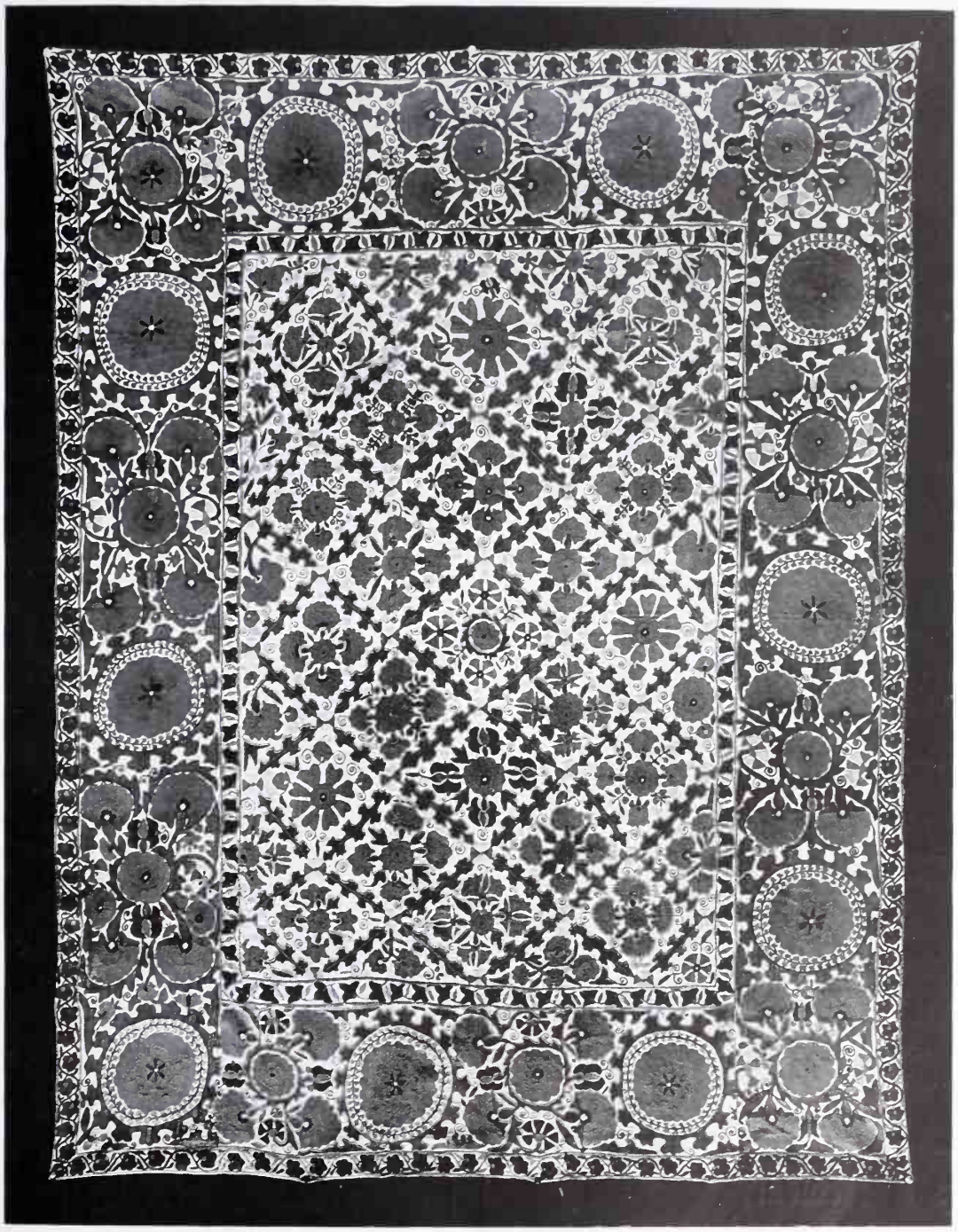

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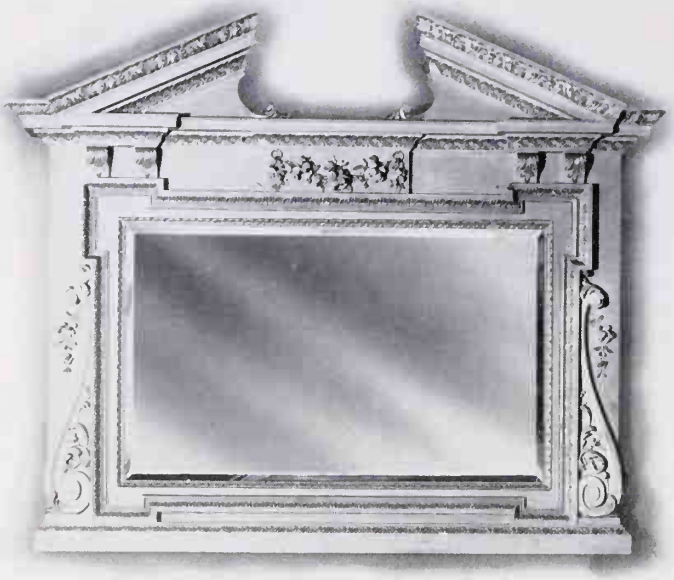

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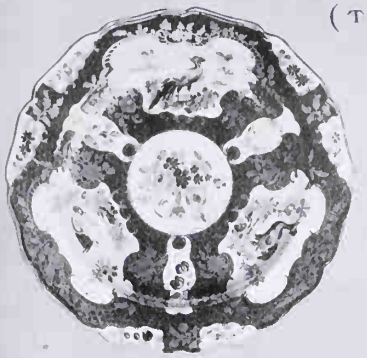

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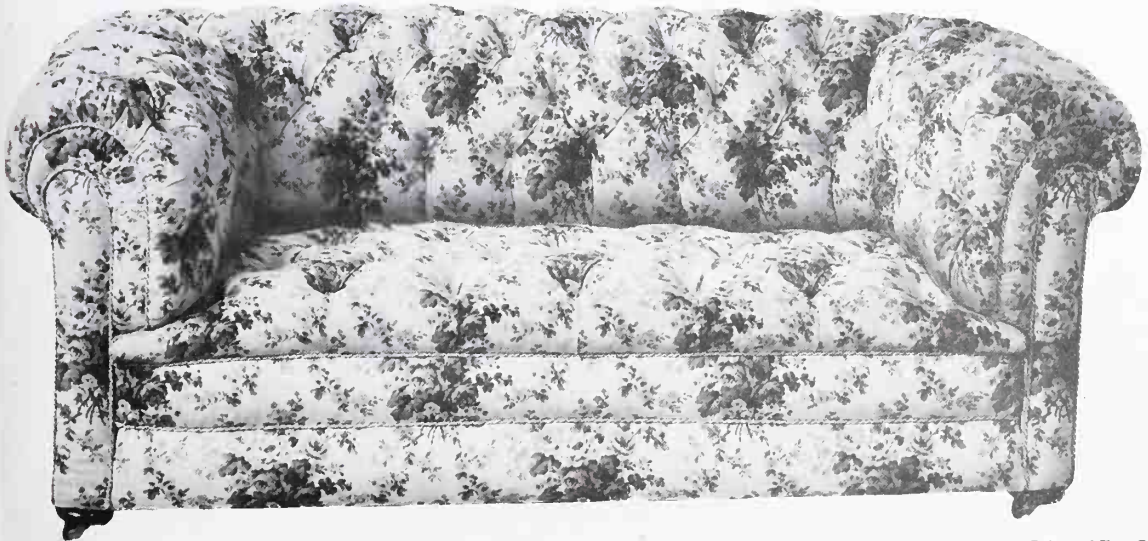

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In the collection of Mr. Nicholas Bacon

The Boston Museum of Fine Arts

By W. G. Blaikie Murdoch

To bring within the compass of a short article an adequate description of the contents, or even of the more important items among them, of an institution so rich in artistic treasures as the Boston Museum of Fine Arts is an impossibility that I shall not try to accomplish, and my review must be regarded less as an attempt at a survey of the entire collection than a series of casual references to various interesting items appealing especially to my fancy. Even taking it at this the reader may be surprised at the absence of extended reference to various famous works. Yet pictures, such as Turner's *Slave Ship*, Gilbert Stuart's heads of George and Martha Washington, and many other works have been so fully and freely discussed by previous writers that one may be forgiven for adding to the criticisms concerning them when all such additions would be redundant. The contents of the gallery exemplify almost every period and style of art comprised between those two poles of artistic endeavour, so unlike in their superficial characteristics but so similar in their essential ideals, the Greek and the Mongolian.

PORTRAIT CALLED GIOVANNI BENTIVOGLIO BY ANDREA DA SOLARIO

There have, indeed, been only two races in the world, the Greek and the Mongolian, evincing anything like a universal love of beauty, though Egyptian sculpture, so much vaunted and emulated by many European artists of late

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years, possibly embodies a few works, though certainly only a very few, having a sublimity on no occasion achieved even by Hellas. Nevertheless, the generality of Egyptian relics are as hideous as many English or French decorations of to-day, whereas in Greece, in the time of her glory, there was fashioned hardly a mere utensil but was lovely. Moreover, in bygone China and Japan, if not too in Korea, the very peasantry would seem to have made daily use of beautiful things. And all this is trenchantly brought to mind whilst visiting the Boston Museum, which is particularly and justly famous for its Greek department and its Mongolian section.

MADONNA AND CHILD BY BRAMANTINO

But walking in the main vestibules and staircases of the gallery, it is neither Hellenic nor Oriental art that greets the eager gaze, which, wandering unattracted for a while among sundry pieces of modern American and European sculpture, notably some characteristic Rodins, is shortly engaged by two big green vases, of old the property of the Medici family, and both demonstrating that pottery is a medium wherein a noble grandeur may indeed be attained. These vases harmonise to perfection with everything around them, and no less excellent a harmony is salient in most other parts of the museum, although here, in contradistinction to the usual European mode, works by different schools are intermingled with considerable freedom. True that Eastern and Western things are nowhere juxtaposed, while Egyptian art is duly isolated. But in one big hall—magnetic by reason of its Claude, and of a little portrait by Goya, reminding with what keenness and triumph he sought occasionally for subtle nuances of colour—there hang typical paintings by Rembrandt, Velasquez and Ribera, Veronese, Rubens and Philippe de Champaigne, together with a signally good example of the elder Lucas Cranach. He, too, strange as it may sound, is revealed in this picture as a searcher after delicate shades, as also is van Valckert in an exceptionally good canvas hanging near. And passing from this hall into a smaller place, water-colours by Burne-Jones and Rossetti are seen amid furniture by men of the Sheraton, Hepplewhite and Adam schools, a cabinet, which is itself a model of grace, being enhanced by containing sundry medallion portraits by David d'Angers, the best of them figuring Alfred de Musset. Everything in this motley array seems the more delightful because of the textile of a gentle, greyish tint, wisely chosen as a *repoussoir*. And there is much to be said for this idea of arranging a gallery, simply by creating a series of beautiful rooms, one thing which it serves to illustrate well being the consanguinity of all truly great works of art. Nor does the use of this method at Boston really make the museum's geography as puzzling as may be supposed, it being soon found equally easy to locate the old French faience, or the English silver of the eighteenth century, the engravings by the Scotsman, Sir Robert Strange, or the gathering of Wedgwood's jasper ware.

This is a memorable gathering besides, and further

on are the Greek treasures, blended with Etruscan things, supplemented by Græco-Roman and Roman

the Etruscan collection, a tiny bronze vase, incised with a wavy pattern. There are certain rooms in each

PORTRAIT OF THE ARTIST'S SON BY FRANCISCO GOYA Y LUCIENTES

works. The most interesting piece of sculpture among the latter is a bust of Marcus Aurelius, the artist having suggested rarely the aspirational temper of his sitter; while the finest example of Roman craftsmanship is a silver inkstand. Close by stands one of the gems of

of which, as in some actual Greek house, there are only about ten busts or statues; and one of these places, so empty apparently, is rendered gloriously full by enshrining a head of Aphrodite, suggestive of the noblest achievements of the school of Praxiteles;

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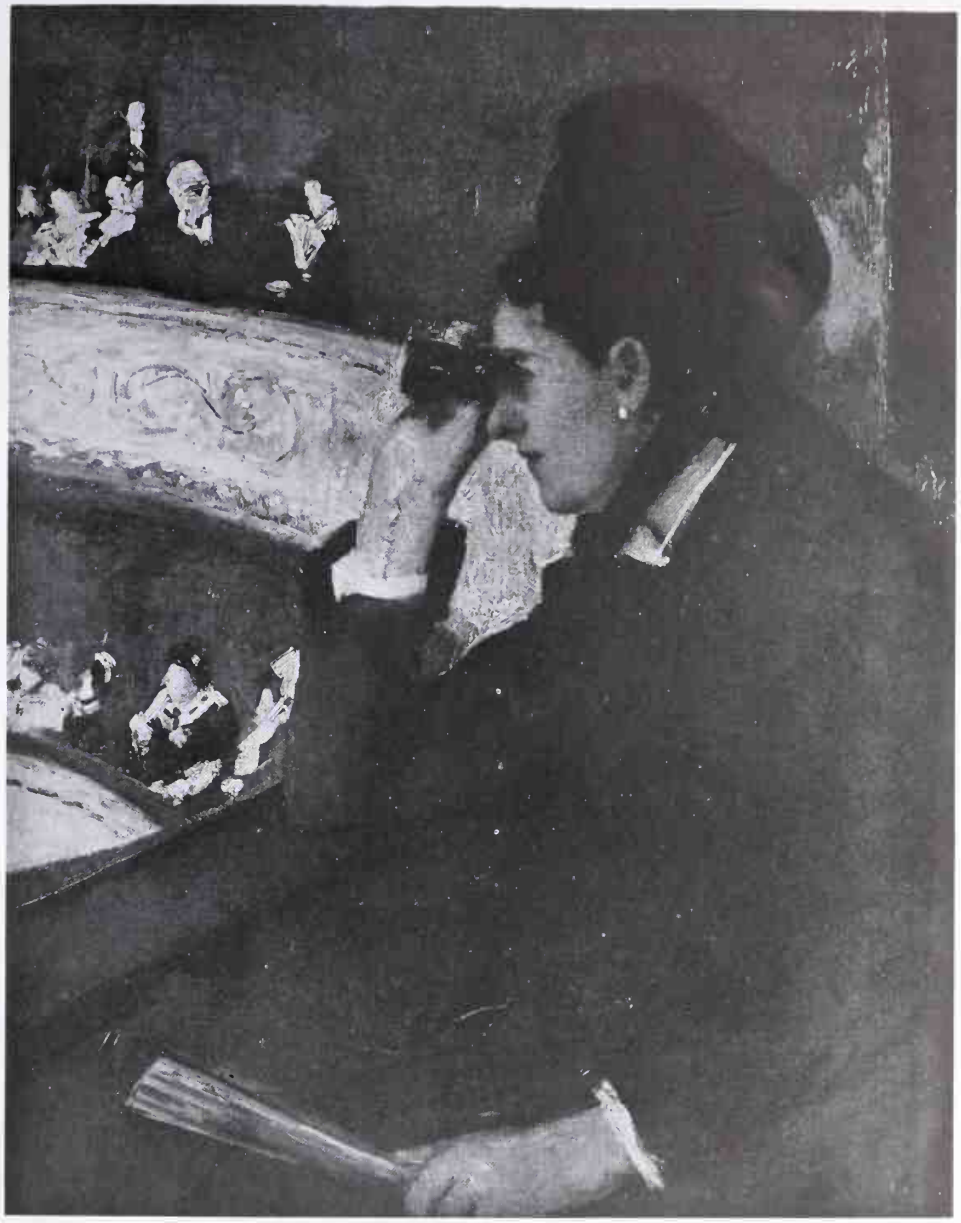
while in an adjacent room, of like character, stand two works scarcely less thrilling than the last-named, the

THE LITTLE ROSE OF LYME REGIS BY J. McNEIL WHISTLER

one called *Head of a Goddess*, the other simply *Ideal Head*. This, however, is distinctly a redundant, if not foolish, title, there being no fine art which is not ideal. Because, far from having any concern with the ordinary tedium of existence, art originates in those moments of ecstasy, or deep sorrow, when the common ceases to be commonplace, emotion and imagination casting their potent aureole around all. True mastery lies in perpetuating things as they appear in these illusive moments, and, while the fame of Hellas has been largely won by her artists who wrought big statuary, the subject often drawn from mythology, there was genius great as theirs in those men who, occupied with so-called minor arts, stated the life passing before their eyes, "the flowers of the actual season," in Walter Pater's words, and attained in whatsoever things they

touched an air of enchantment, of remoteness. Look, for instance, at this white ware from Arretium, on which the vintage or the dance is modelled; or look

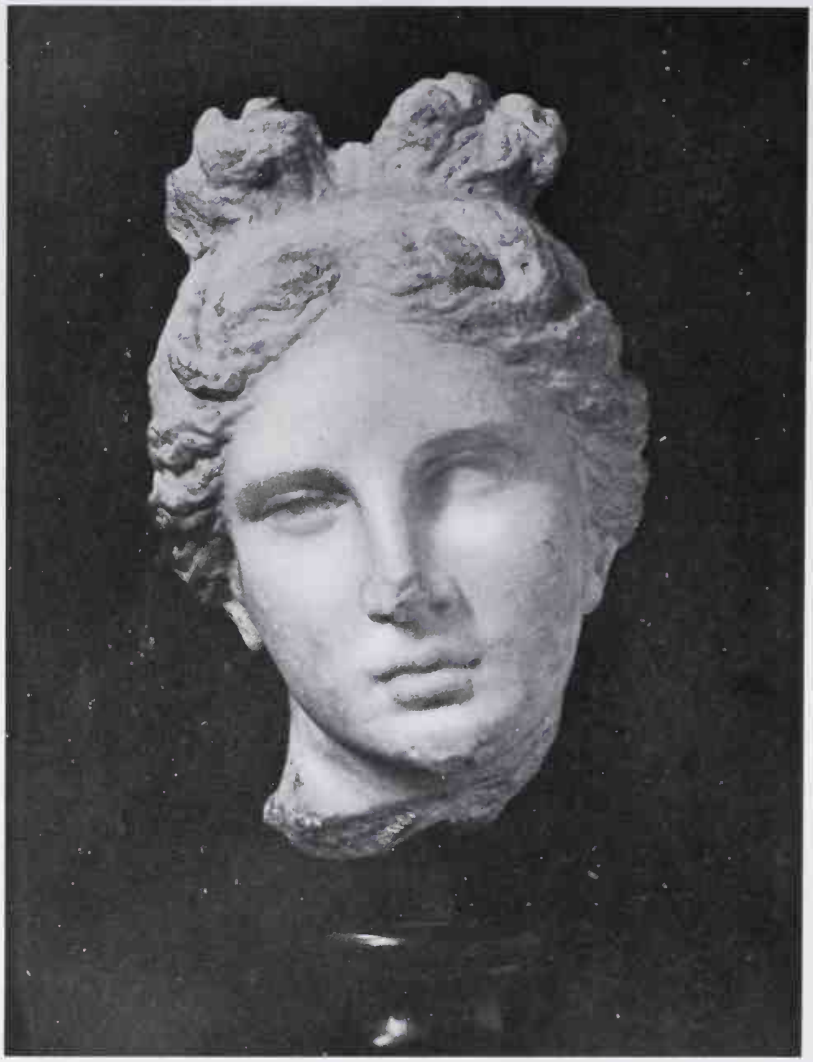


AT THE OPERA BY MARY CASSATT

at these slender urns, with their pictures of wedding processions; or, again, at these vases by Douris, and others, depicting wild animals, games or love-scenes, the technique incidentally evoking wonder as to why the term vase-painters ever acquired currency. For it was anything but the attitude of painters that Douris and his *confrères* held, their pictures owing their beauty, greatly, to the sharpness of the lines. These men were the forerunners of the masters of etching and drypoint, while *à propos* of anticipation, did not the Tanagra sculptors forestall nearly everything good done in portraiture? Almost the most artistic artists the world has known, often making with a handful of clay what is as transporting as a few words when Homer unites them, the Tanagra masters were yet ranked in their day merely as artisans, a like position being assigned by Hellas to her moulders of bronze, her decorators of faïence. But, then, with their well-nigh universal love of beauty, the Greeks demanded that their artisans should be artists, just as in bygone China and Japan.

An impulse rises now to go straight to the Oriental section, the urgent feet being checked, however, for

there is still much good Occidental work to be seen in the gallery. This Roger van der Weyden, that altar-piece by Bartolo Fredi, and Jacopo del Sellaio's



MARBLE HEAD OF APHRODITE FOURTH CENTURY B.C.

History of Psyche, its colours everywhere limpid as the silvery notes of a piccolo—these are things which no lover of art is likely to pass hastily; while more enchanting than all of them, transcending likewise a Fra Angelico, is a *Madonna and Child* by Bramantino, that little-known master to whom Raphael avowed a signal devotion. The former's gifts surely never reached greater heights than when, painting this picture, he set rose and black against a ground which is partly of pale yellow, partly of a soft, greyish blue; while his was a rare moment of inspiration, too, when he created the beauty lying in the contrast between the suave lines of the Virgin's form and the severe contours of the building behind her, this building jutting into a lake whose faint ripple is just visible. The whole sentiment of the picture is curiously modern, suggesting as it does an artist of highly-strung nerves, constantly at the mercy of his emotions, a *fin de siècle*, almost; and compared with his work, a grand portrait by Solario seems very circumspect, both of these last differing again from a splendid study of a young girl's head. It is by an anonymous member of the Lombard school, who was clearly a man of huge vitality, a sort of early Hals or Sargent, his vigour withal tempered by a good taste foreign to either of these two. But, if Sargent's failing herein is accentuated at Boston, tawdry colour characterising the bulk of his many paintings in the museum, its American works include much which is fine, in particular a Venetian scene in water-colours by Maurice Prendergast, a portrait by Thomas Sully, and a Whistler called *Little Rose of*

Lyme Regis. There are also several most beautiful pictures by Mary Cassatt, a native of the United States, though her technique has deceived numerous writers into ranking her among the French Impressionists, of whose own works there are many at Boston, the best being a landscape by Camille Pissarro. The gallery is further rich in French works of earlier date, among them a sketch by Watteau, whose glittering draughtsmanship is always wholly captivating; while granting that, of a pair of canvases by Boucher, one savours unmistakably of that closing period of his life when his power failed sadly, the other is among the loveliest decorations ever made with paint and brush. Couture, somewhat tedious in those big *genre* pictures by which he is chiefly known, is quite delightful in two small portraits, which tend to shed their magnetism, as would a Chardin or a Millet.

FIGURE OF BUDDHA CHINESE ABOUT EIGHTH CENTURY

One next turns to divers typical paintings by Corot and Delacroix, those masters whose respective attitudes towards one another were so strikingly antithetic. For it is told of Corot that he was puzzled by the homage the other great painters of his day accorded Delacroix, who conversely, expressed passionate admiration for Corot; and, seeing the two men well represented virtually side by side, their opinions in this relation become understood. Corot, it appears, was inspired only by desire to utter the emotions his beloved woodland scenes evoked in him, compassing his beautiful style almost instinctively, whereas Delacroix seemingly worked under the impulse of a definite determination to create artistic beauty. Besides he brought a ripe scholarship to aid him in the quest, and the scholar, however able his output, is usually prone to bow low before the instinctive worker, who in turn is apt to entertain a foolish contempt for scholarship, regarding its pursuit as a confession of the lack of originality. But despite his very pronounced debt to art preceding his own, notably the best work of the Renaissance and the seventeenth century, Delacroix is fully as individual and unique as Corot, the former's hypnotic personality being stamped as strongly on his pictures as in his inimitable *Journal*. And, with his superb technique, he forms a sharp contrast to nearly all those other painters resembling him in finding their subjects often in literature. In total variance from Rossetti, for example, there is no literary canvas by him but is a masterly painting in the first place, while sometimes he reaches a majesty never vouchsafed to other members of the French school. His lithographs illustrating Sir Walter Scott, although far the best illustrations ever done for that author, are

scarcely finer in literary insight than as pictures. Lithographs by Delacroix grow daily harder to find, Boston being hence fortunate in possessing a grand collection of them, a much better collection than the British Museum has; and the prints show the master in an unfamiliar light, among them being some delectable little landscapes. Nor are these the only great rarity to be studied in the Boston print-room, for it includes a remarkable gathering of etchings and lithographs by Célestin Nanteuil, of whom Théophile Gautier wrote in one of the best chapters of the *Histoire du Romantisme*, hailing the artist as a man of genius. Posterity until recently pronounced a different verdict, well-nigh forgetting Célestin's name. Looking through his prints reverently for Gautier's sake, there are found many prodigies of technical skill, admiration being kindled above all by a lithograph, which, with its able handling of elegant people in a park in the evening, artificial lights looming mysteriously through the trees, constitutes a fascinating anticipation of Whistler's *Cremorne Gardens*.

INDIAN MINIATURE PORTRAIT OF AN IMAM
EARLY SEVENTEENTH CENTURY

Whistler's own lithographs may also be seen in plenty at Boston, a long study of them eliciting the conviction that ultimately they will be ranked higher than his etchings.

While thus opulent in prints, the museum has a notable array of Indian miniatures, which hang beside Persian faïence and pictures, the latter embracing a few by Bihzad, whom the better experts in Persian art, mostly Frenchmen, commonly style "the Raphael of the East." Certainly Bihzad is a prince of draughtsmen, and in his equestrian portrait of the Sultan, Hosein Mirza—easily the crown of all these Persian things—the sharp, expressive lines of his reed-pen make thoughts travel back to the Greek vases. At the same time, when using a rich and varied palette he is often rather strident, a kindred weakness being prominent in many of his compatriots, whether painters of faïence or of pictures, and therein the Persians form a valuable foil to the Mongolians. For these, even when employing colours of an intrinsically showy order, will victoriously evade the ornate, a rare testimony to these words lying in a collection of seventeenth-century Japanese screens, of which the most entrancing has a ground wholly of bright gold, diapered with chrysanthemums, some white, some brilliant red. Again, walking in the Persian rooms, the desire is quickly felt to single out given items, because the *tout ensemble* lacks repose; whereas in the Mongolian section, the general effect is so charming everywhere, that it is long before the temptation rises to make selection. Still viewing the one school as a foil to the other, in Persian art there is frequently an exactness which hints at mere mechanical dexterity, recalling the verse of Pope. But the Chinese or the Japanese are absolutely precise and yet remain infinitely beautiful, as witness in these great Buddhas

the plinths, each simulating a lotus, its leaves orderly and regular as those in a printed wall-paper. Much of this sculpture dates from the eighth century A.D., and it vitiates the idea, often propounded, that the masters of remote times won their triumphs unconsciously. For nearly every piece is redolent of the artist's joy in his work, his fond lingering over minute passages, and his constant loyalty to high artistic ideals, kindred aspirational traits pertaining as markedly to neighbouring things decorated with lacquer, to some utensils in bronze, and to certain sixteenth-century pewter jugs, their makers evincing a wise passion for the severe straight line. But lovelier than all this metal-work, transcending, too, the endless kakemonos, are divers very old Korean teapots, and some bits of Chinese pottery, said to have been made before the Christian era, the tender shades in these bowls competing more with flowers than with anything in art, unless possibly that of the divine Utamaro Kitagawa. Now he will create a mauve or green, now a pink, so exquisite in itself as to be intoxicating, and to praise his colouring aright it were necessary to invent new language. Many men have drawn with a power beyond his — Rubens, Goya, Hokusai—but was there ever draughtsman rhythmic as he? the flowing lines of his draperies having their analogue, not in the graphic arts but in

CORMORANT BY HOYEN NINETEENTH CENTURY

music. Often his diminutive accessories are artistically interesting, irrespective of their function as components in a design, so that he brings to mind Lavreince, whose tiny prerogative it was to do just this same thing with the *meubles* of Louis XVI. of France. Nevertheless, looking for a brother to the Japanese artist, the name of Lavreince is quickly forgotten, Conder's likewise coming to mind only to be dismissed. For Utamaro is the Watteau of Japan, closely resembling that master in his genius for making a group of people appear completely natural, albeit composed into a pattern of flawless eurythmy; while the proverbial pensiveness of Watteau has nowhere a surer counterpart than in Utamaro, his ladies having precisely the languorous air of those of the *maitre peintre des fêtes galantes.*

Utamaro's art is the more engaging by reason of his tragic life, for he died young, in prison, having issued a print libelling the Shogun. And the woodcuts by the master at Boston, together with the unique assemblage of books illustrated by him, stand out very clearly in the resemblance carried away from the museum: as clearly as the *Madonna* by Bramantino, the best Delacroix, the best Corot; as clearly as those cases which, with their Shantung silk making a setting for gems by the Tanagra sculptors, form a strangely happy tribute to the innate

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DETAIL FROM THE KEION MAKIMONO JAPANESE THIRTEENTH CENTURY

connoisseurship which the bygone Mongolians shared with the Greeks. Only, if the two races were at one in this, if among no races has the love of beauty ever been so nearly universal as with these, will not the art of China and of Japan be forgotten ere Hellas passes from the world's memory?

DANTE AND VIRGIL BY J. B. C. COROT

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ORFORD ON THE RIVER ORE

BY W. CLARKSON STANFIELD, R.A.

In the Wallace Collection

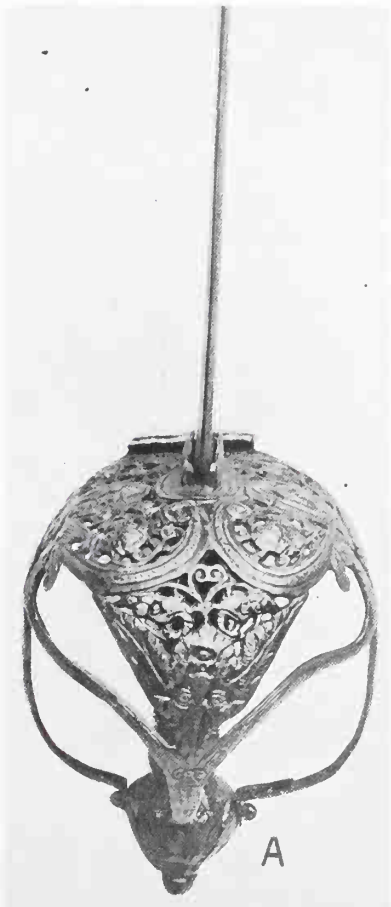
Photo. Mansell

Armour

Mr. Townroe's Collection

By W. B. Redfern

VOLUMES have been written, and numerous papers have been read before learned and other societies, on the history and development of the sword and rapier. Yet there is still a demand for more and more matter, in description and illustration, by the large number of amateurs and experts interested in weapons and arms of the past. Viscount Dillon, J. Starkie-Gardner, Sir Guy Laking, Charles Ffoulkes, and other eminent writers on armour and arms, have done much to enlighten us on all connected with defensive weapons, but there is yet room, though in a less ambitious way, for articles and illustrations on some of the weapons in private collections which may have hitherto escaped the notice of such authors as mentioned above. Perhaps one of the most picturesque periods of the sword and rapier occurs during the late Tudor and early Stuart reigns, when the sword was worn and used by the nobility, and the duellist was flourishing. It was then that gentlemen took a pride in their weapons and the swordsmiths found encouragement from their patrons, and the two interests combined naturally produced superior and more artistic workmanship. Several of the swords which accompany this article will be found to possess those artistic results mentioned, and the elaborate and graceful hilts will be seen to be of considerable use, in a defensive way, for those who were frequently using them.



MORTUARY SWORD SEVENTEENTH CENTURY

In these periods the swordsmith became an artist, and the armourers of Toledo, Solingen, etc., vied with each other in the production, in design and temper, of beautiful weapons, Germany and Prussia being among the foremost in workmanship, and specimens from these nations are contained in the collection here dealt with.

(*A*) An unusually interesting weapon, commonly known as a "mortuary" sword, of the seventeenth century. It gets its name from masks engraved on the basket hilt, supposed to represent the head of the Martyr King. On the hilt here shown is a finely chased bearded head of quite a Renaissance character. There are also other masks with flowing locks; lions' heads and cupids are also conspicuous additions to the decoration on guard and pommel. On the blade, which is 33 in. long, appears the word HANT, together with the letter T ten times repeated.

(*B*) A rapier of the third quarter of the sixteenth century, with a boldly curved guard and sweeping quillons and a perforated shell on the top. The blade is 40 in. long, double-edged and grooved, with an inscription which is undecipherable. Probably German workmanship.

(*C*) An elegant Italian seventeenth-century rapier, with its lengthy blade of 47 in., is the kind of weapon in common use by the dueller of this age, when the *main gauche*, or left-hand dagger, formed part of the equipment

SWORD SEVENTEENTH CENTURY
PROBABLY GERMAN

which, on both sides, occur the name IAHANNI, together with a human face within a crescent, a mark sometimes used by Juan Martinez, Pedro Velmonte, and other swordsmiths of Toledo. A rapier with a guard almost identical to this was in the Sir Samuel Meyrick collection, and is now in the possession of the writer. Its blade is 37½ in. long, and has on it a face in a sun within an oval on one side, and a Turk's head on the other, with the words ME FECIT SOLINGE and SOLI DEO GLORIA, and on the ricasso the letter S within a shield. It is interesting to compare weapons of a similar character.

(*E*) This beautiful early seventeenth-century sword is probably of German origin; the ring guard, graceful quillons, and fig-shaped pommel are all finely engraved. The double-edged blade measures 35 in., and in the wide groove running down the centre are, on one side, the words VERITATEM ·:· DILLIGIT ·:·, and on the reverse, ·:· GOD ·:· VERMAGS ·:· ICH WAGS ·:· A similar sword, but with shorter quillons, is in His Majesty's collection at Windsor Castle, and is described as having belonged to King Charles I. when Prince of Wales, and as being of French workmanship.

of the gentleman of the period. Seven rings are the usual number on the guards of this kind of rapier, but in this case there are only six, the plain shell making up for the intentional curtailment; it has a single knuckle-guard and swept quillons. There is an undecipherable inscription in the groove on the blade. Egerton Castle gives vivid illustrations of the duelling methods with sword and dagger, or cloak, in his charming book entitled *Swords and Masters of Fence*.

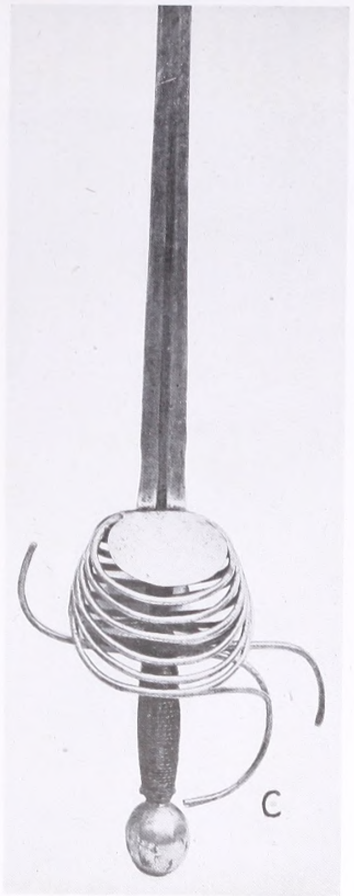
(*D*) An excellent example of an early seventeenth-century rapier, with an elaborate and gracefully designed guard, with reversed and lengthy quillons. The blade is 36 in. long, with double grooves, in

SWORD SEVENTEENTH CENTURY

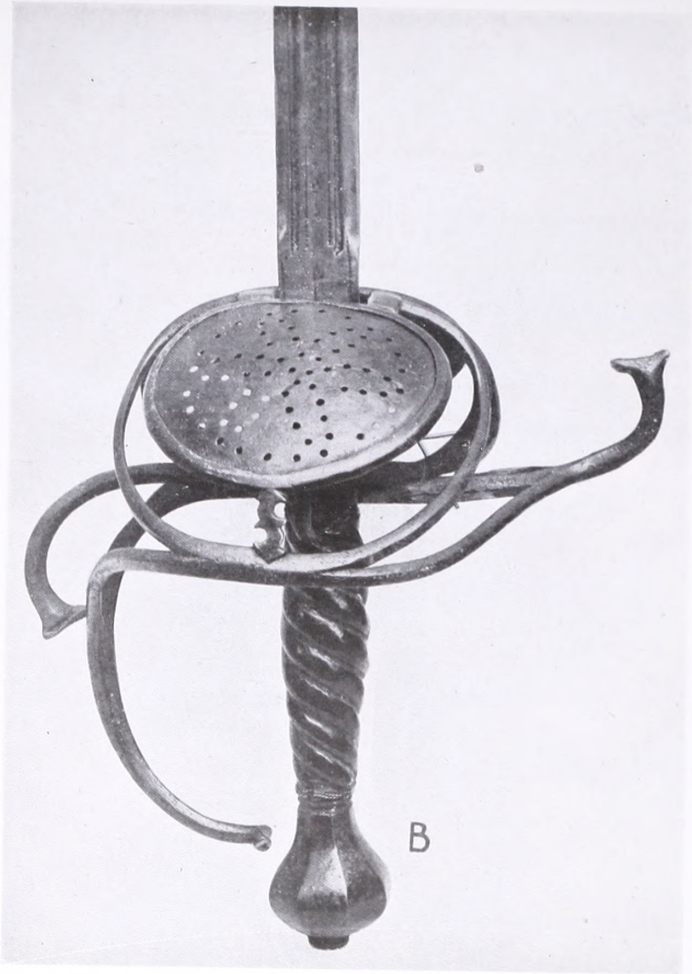
(*F*) A sword of the seventeenth century, bearing a strong resemblance to the preceding specimen, but having a rather more elaborated guard. This, again,

RAPIER SEVENTEENTH CENTURY

MORTUARY SWORD



RAPIER SEVENTEENTH CENTURY
ITALIAN



RAPIER SIXTEENTH CENTURY PROBABLY GERMAN

RAPIER SEVENTEENTH CENTURY

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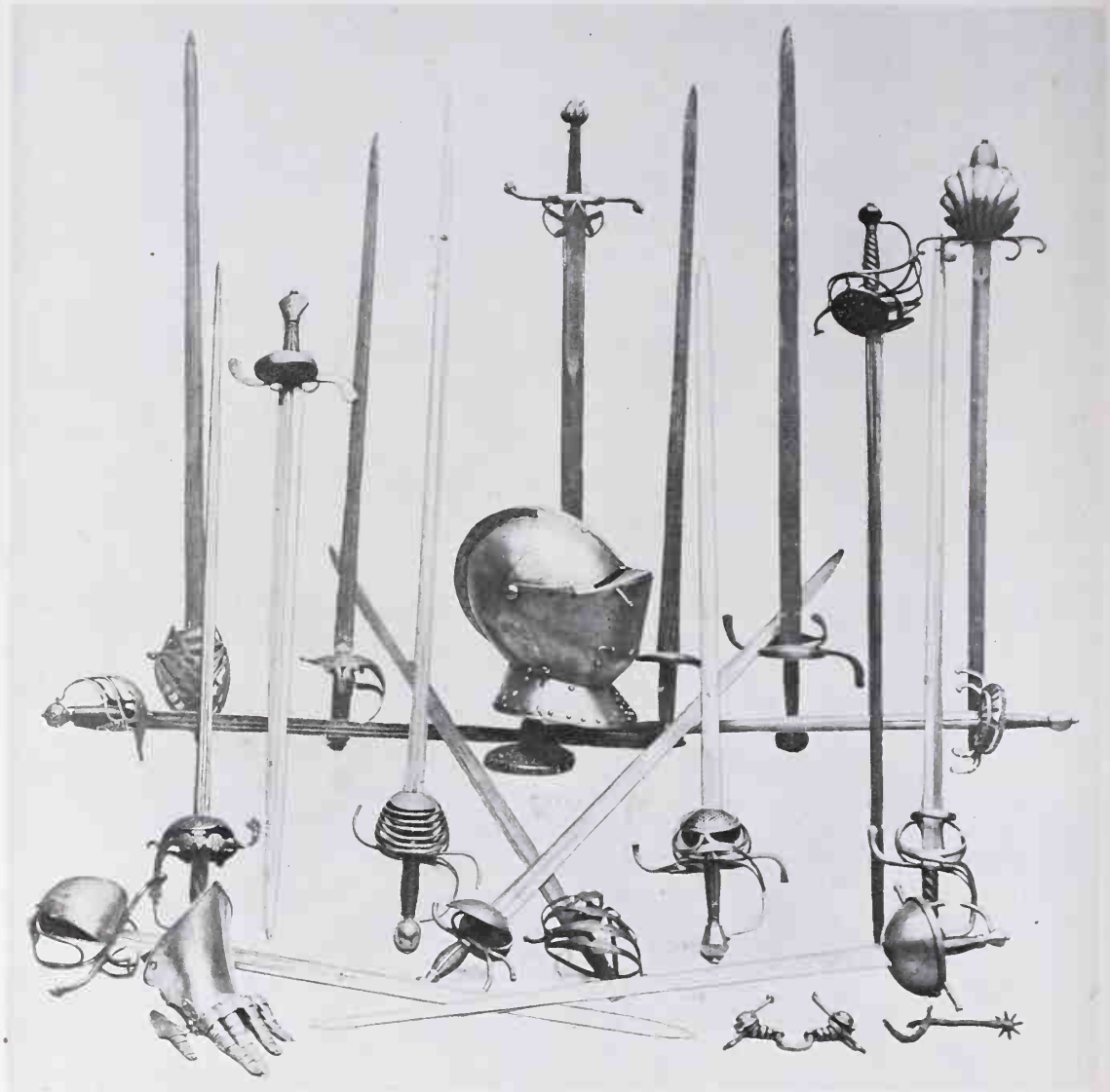


GROUP OF WEAPONS, INCLUDING TWO TYPES OF VENETIAN SCHIAVONAS, A CUP-HILTED SEVENTEENTH-CENTURY RAPIER, A CLOSE HELMET OF ABOUT 1600, AND A GAUNTLET OF THE SAME PERIOD

is beautifully chased, while the ring guard has a perforated pattern. The quillons are bold and free in curvature, and the pommel is pear-shaped. The blade is extra long, being 38½ in., and is double-edged and grooved down the centre. On the ricasso is a cross. This sword, like the previously described one (*E*), came from the famous Thiel collection, which was dispersed in Vienna some years ago.

(*G*) An excellent specimen of an early seventeenth-century rapier, which may have possibly been a gift from King James I. to his son, the Prince of Wales, as the shell guard and knuckle-guard are freely embellished with representations of the Prince of Wales' feathers. It has one quillon only, which droops towards the blade. The pommel is globuse, with a deeply indented pattern. The blade, 36 in. in length, is doubly grooved, and has on both sides the following inscription :—

HANS MOUM ME FECIT
HANS MOUM SOLINGEN.

(*H*) A mortuary sword. On the basket guard is engraved an equestrian figure of King Charles I., clad in armour, instead of the usual masks of His Majesty found on these swords. This departure is of rare occurrence. There is also a couple of heads with flowing hair included in the decorations of the hilt. Occasionally, but very rarely, the leather lining and red cloth covering is found within the hilts of these Cromwellian swords, such as nowadays are added to the basket hilts of the so-called Highland claymores. The blade measures 32½ in., is double-edged, and has inscribed in the groove, ME FECIT SOLINGEN.

Some interesting weapons, including some already described, appear in the group above, especially two good types of Venetian schiavonas, a cup-hilted seventeenth-century rapier, a close helmet of about 1600, and a gauntlet of the same period. The probable date of the remains of a spur at the bottom of the group is early fifteenth century.

Old Wall-papers

By MacIver Percival

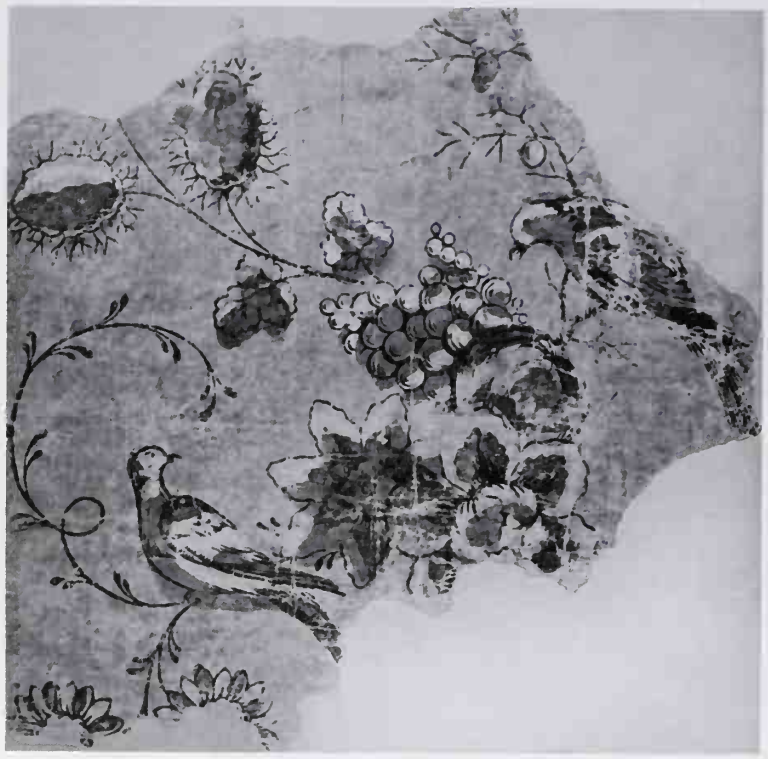
"My wife all day putting up her hangings in her closett, which she do very prettily herself with her own hand, to my great content."

We can never be grateful enough to Pepys for the many details which he gives us of his domestic life and surroundings, but sometimes he omits to tell us things that we should very much like to know. What, for instance, was the material of those hangings that Mrs. Pepys busied herself for a whole day in arranging? As the diary is silent on this point, we cannot say for certain, but it may very likely have been wall-paper. Just about this time walls were, as a rule, hung with some textile material, such as tapestry, serge, or velvet; gilt leather, too, was in vogue, but such things would be too heavy for a woman to deal with unaided! Printed cottons of Indian origin are a possibility, but they were too scarce and rare for Pepys to have been likely to have had them at this time. So possibly it was Chinese wall-paper, which would not have been at all difficult to hang if the wall were fitted with battens, as the paper would be already pasted on canvas. Such a wall-covering would specially delight Pepys, as he loved to be in the forefront of fashion and to have everything "handsome" about him. These wall-papers were just beginning to be regularly imported into England, and from his connection with the Admiralty he may well have found an opportunity to buy some rolls of the new-fashioned "Indian paper" from an incoming merchant or sea-captain, and we may imagine him bearing

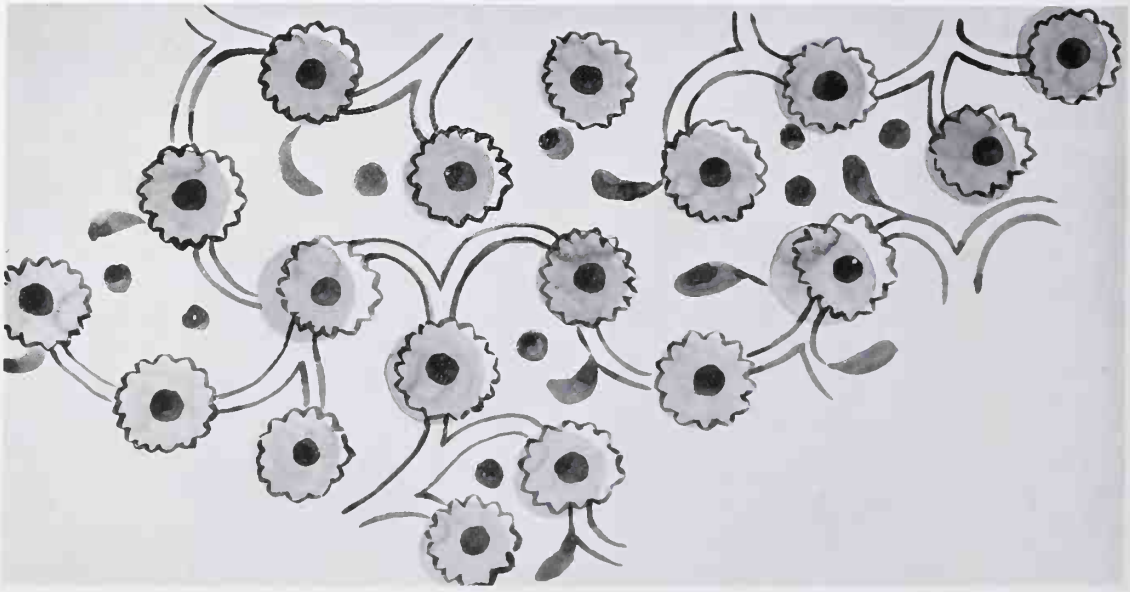
No. I.—TWO PANELS OF CHINESE WALL-PAPER VICTORIA AND ALBERT MUSEUM

them back in triumph to his wife, and presenting them to her for her special room, but leaving to her ("Poor Wretch!") the task of putting them up.

Though uncommon, Chinese wall-papers were occasionally used earlier in the seventeenth century, and even in the sixteenth were not unknown. They are hand painted in colours, and depict flowers, trees, and birds, in their natural tints. They are not arranged in repeats of an all-over pattern like our modern papers, but each roll is different, though a general scheme runs through the whole set of panels, and the subjects are almost invariably carried over from one piece to the next, and when hung side by side in proper sequence there is no break in the pattern. They are extremely decorative, and it is no wonder that their vogue lasted all through the eighteenth century, though, of course, they had their ups and downs of popularity. As a rule, it appears that they were considered most suitable where the rest of the furnishings were of an Oriental character, and the rooms described by Mrs. Delany in 1766 were probably typical of many others of that date: "The next room is hung with the finest India paper" ("Indian" was the term most generally used for anything imported from Asia, and was applied

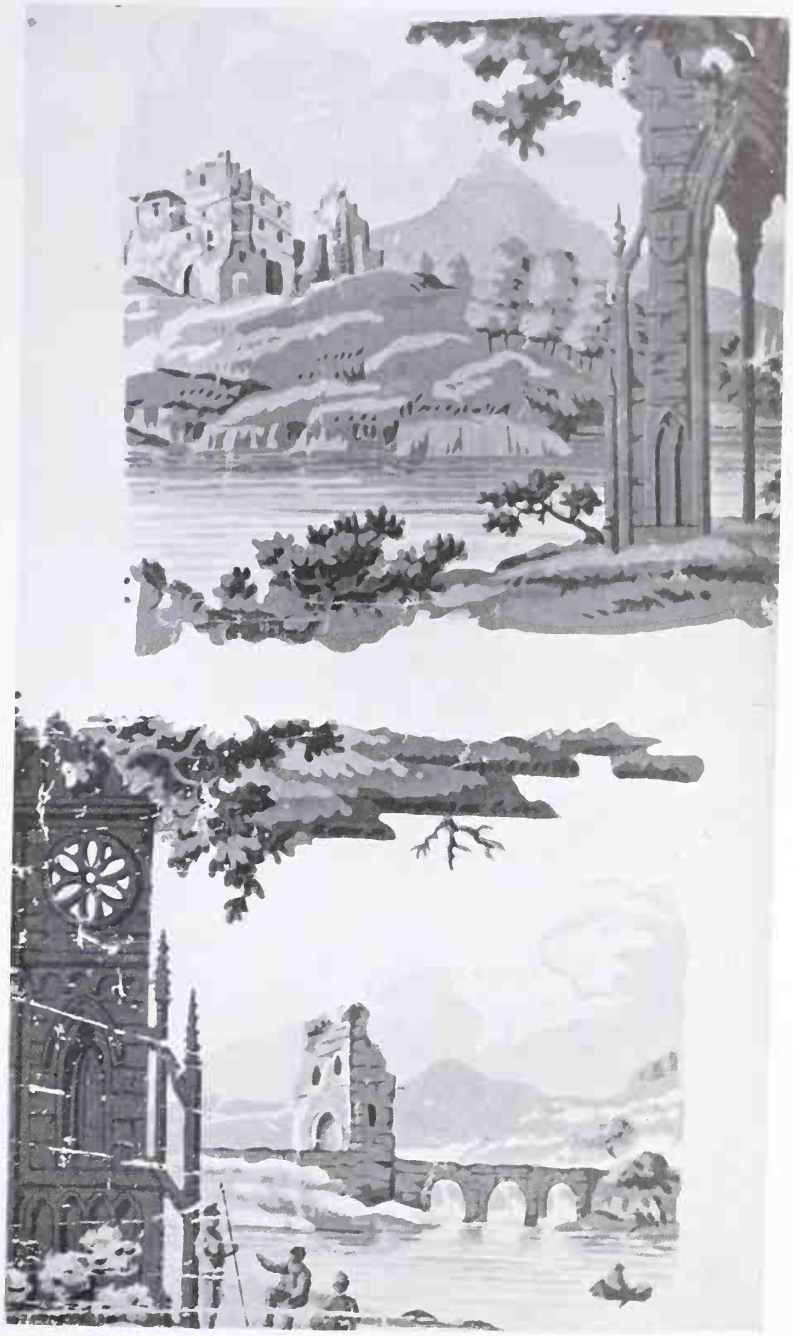


No. II.—ENGLISH WALL-PAPER LATE EIGHTEENTH CENTURY
COLOUR-PRINT FROM WOOD BLOCKS, GROUND PALE BLUE



No. III.—BLOCK-PRINTED WALL-PAPER ENGLISH, CIRCA 1760 BLACK OUTLINE, RED AND GREEN FLOWERS

indifferently to things coming from China, Japan, or India itself) "of flowers and all sorts of birds; the ceilings are all ornamented in the Indian taste, the frames of the glass and all the finishing of the room are well suited; the bed-chamber is also hung with India paper on a gold ground, and the bed is in India work of silks and gold on a white satin." So fashionable were they even down to 1772 that the Duchess of Norfolk thought it worth while to imitate them by cutting out butterflies to stick on her walls in a kind of paper-mosaic.



No. IV.—WALL-PAPER FROM DODDINGTON HALL PROBABLY ENGLISH
LATE EIGHTEENTH CENTURY VICTORIA AND ALBERT MUSEUM

While many of the papers printed in England show traces of the influence of their Oriental prototypes, the majority of them were mere imitations of the more expensive wall-coverings. We inveigh against the "marbled" wall-papers and grained paint of the Victorian era, but these horrors had their forerunners in the days of "Good Queen Anne." A species of flock paper was extremely popular; it was patterned in imitation of raised pile velvets and other rich fabrics, and doubtless many a city worthy flattered himself that his walls looked just as well as if covered with the real thing, and chuckled to think that the substitute cost only a quarter the price of the original. Marble and wood were also copied on papers, and it hardly seems to have occurred to decorators that printed paper self-confessed was a possibility as a wall-covering: the pretence had to be kept up that it was something else, though the imitation would deceive nobody.

However, towards the century's end the decorative qualities of block-printed papers were exploited in many ways. The old bad habit of imitating other things still survived (we read of hangings simulating puckered blue satin), but some very good printing was done in floral groups and classical subjects suitable for framing up into panels, which were quite decorative in their way. So much cannot be said for the repeat patterns based on landscape and figure subjects, which, however charming when seen once, are exceedingly tiresome when repeated several hundred times on the walls of one room. The floral patterns arranged in formal groups

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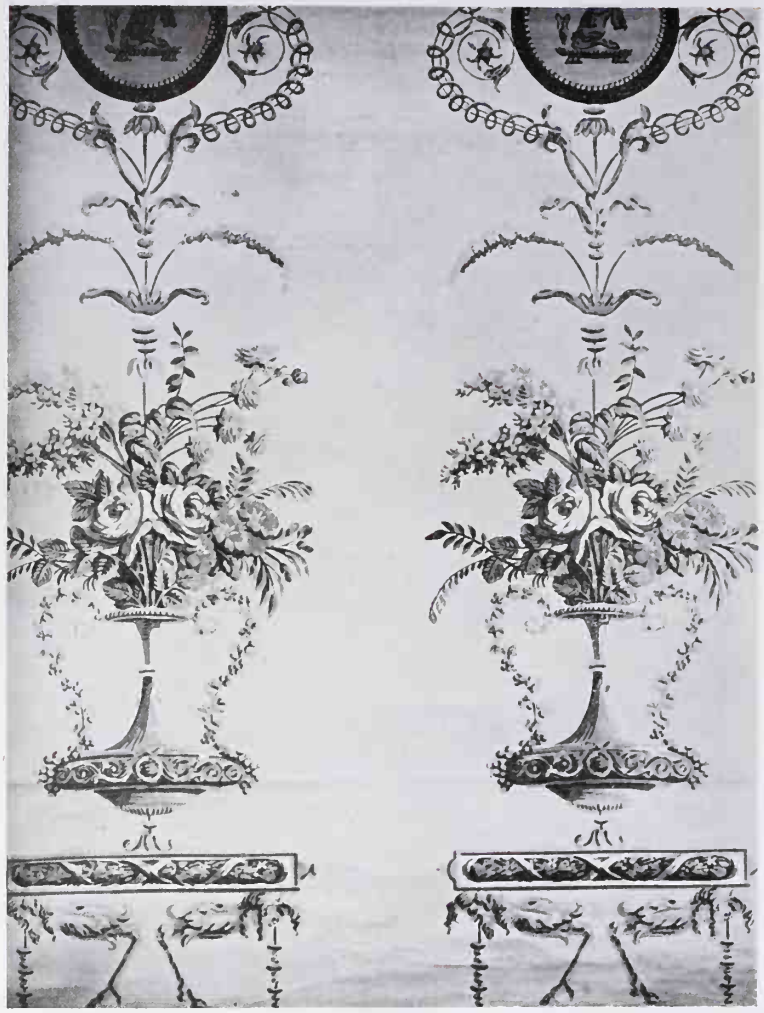
are far the best of the papers of the time.

These old papers are printed on sheets, not as continuous rolls, as we have them now: the paper itself is very stout and thick. The term "paper-hanger" is still used for the man who puts up our present-day wall-coverings, and it is a survival from the times when paper was *literally* hung—for it was pasted on canvas or stout linen. This was a very convenient plan, especially in the case of the expensive Chinese papers, as it made it possible for them to be moved from place to place as required. They may even sometimes be discovered stored away in old houses, having gone out of use while still serviceable, and they are indeed treasure-trove for the lucky finder who unearths them.



No. V.—FRENCH WALL-PAPER EIGHTEENTH CENTURY

Apparently it was about the middle of the eighteenth century before the custom of applying the paper direct to the walls was introduced into general use. Mrs. Delany, writing on June 20th, 1750, says: "When you put up paper, the best way is to have it pasted on the bare wall; when lined with canvas it always shrinks from the edges." She often mentions the wall-papers in her descriptions of the houses she visits and in her accounts of the decoration of her own home. Among them, besides the "Indian" papers mentioned above, are "blue and white paper" (to accord with a blue and white linen bed), "a pearl-coloured caffoy paper, the pattern is like damask," "plain blue paper," and "mohair caffoy paper (a good blue)."

Few actual English papers of this time seem to have survived, though their Chinese contemporaries (being, of course, more valued) are, in not a few cases, still in existence.

The illustrations give an idea of the different kinds of papers used for wall-hangings in England from the end of the seventeenth century to the early part of the nineteenth; those copied from silks are not reproduced, as, of course, they followed them closely in design. In No. i., two panels of a Chinese wall-paper are shown placed side by side. Unfortunately, they are not in their proper sequence, so they appear more detached than they should do. A fragment of Chinese paper given on a larger scale in No. vi. enables us to appreciate the decorative character of the painting. The draughtsman who designed the English paper (No. ii.) clearly had these Chinese wall-hangings in his mind, but he was handicapped severely by the necessity of confining his pattern within the limits of a repeat which would not make the wood-blocks too unwieldy. The earlier English papers are often very roughly coloured, the blocks seldom being keyed correctly till nearly the close of the century. No. iii. was in too dark a corner to be photographed, but the sketch shows how the green and red colouring of the flowers was applied in a very haphazard way. In spite of—perhaps because of—these defects, these quaint old papers have a very decided charm lacking in some of the more *soigné*

ENGLISH WATCH, DATE 1800, SET WITH THE FINEST DIAMONDS AND PEARLS FROM LORD BATEMAN'S COLLECTION

ENGLISH WATCH, DATE 1800
BACK VIEW

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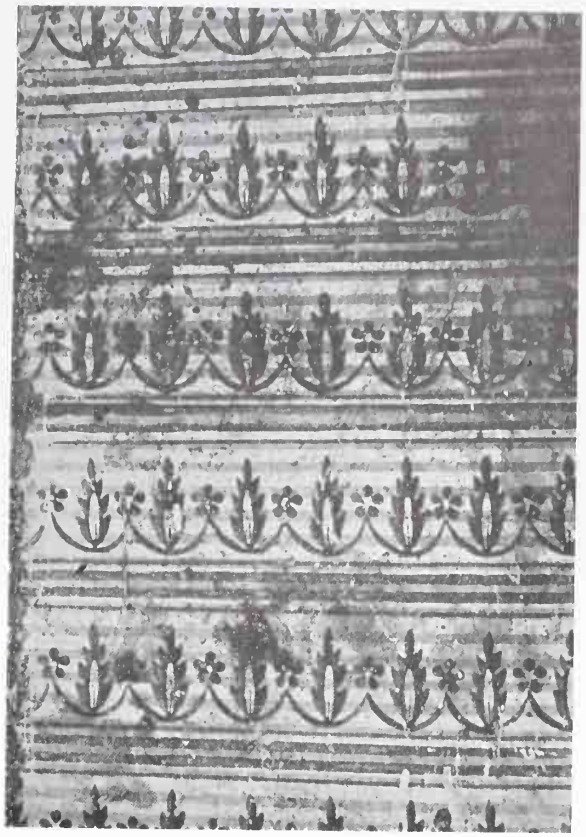
LOUIS XVI. REPEATER
"VENUS RECEIVING THE APPLE FROM CUPID"

LOUIS XV. WATCH, PURPLE ENAMEL, DIAMOND ORNAMENT
BY CHEVALIER. *Circa* 1760

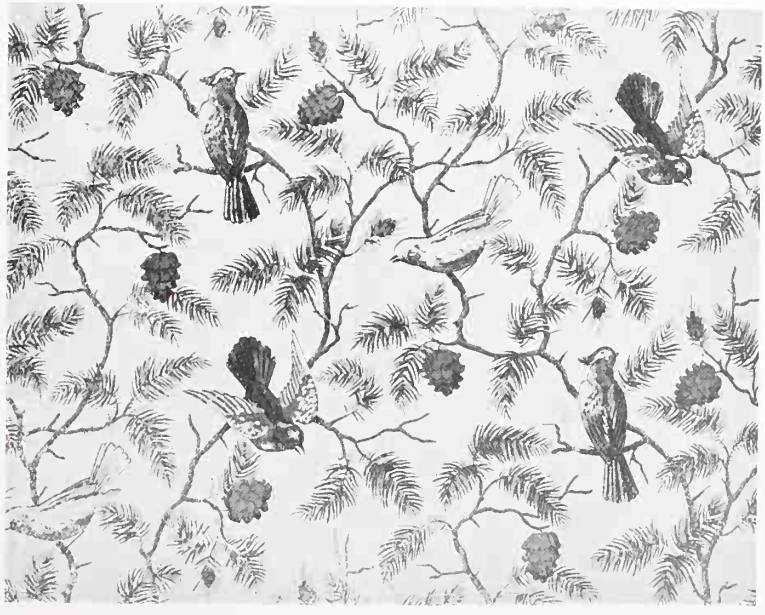
THREE WATCHES AND CHARLOTTE BRONTÉ'S THIMBLE CASE
In the Ward Usher Collection

No. VI.—FRAGMENT OF CHINESE WALL-PAPER

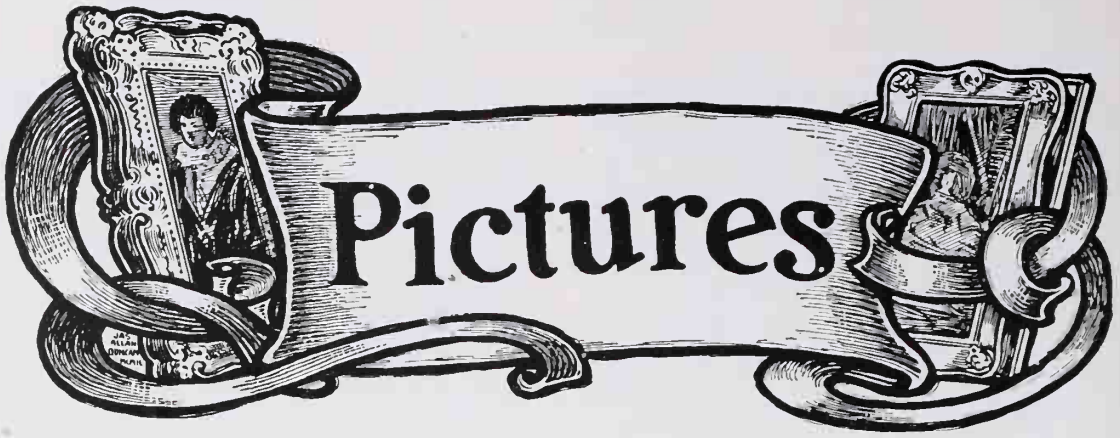


No. VII.—LINING PAPER ENGLISH LATE NINETEENTH CENTURY

examples. The lining paper (No. vii.) would have been equally suitable for a wall-covering; it is of dull shades of browns and grey on a ground that may once have been blue. The French paper (No. v.) is a very fine example of printing. In the illustration only a portion of the design is shown, and the whole of the long panels must have required a large range of blocks to carry them out. No. iv. is an example of an unfortunate class of design. Each of the sections, shown separately, is a not unattractive little landscape of a conventional kind; as a repeat, the effect is meaningless, if not ludicrous. The same error was perpetrated in contemporary cotton prints; but in textiles the effect is not so wearisome, as, however tightly you stretch a cotton fabric, there is always a certain amount of play of light and shade breaking the monotony of the level surface. Coming to the 19th century, we have a pretty little "all-over" design in No. viii., probably dating from the last years of William IV. The repeat is small, but the whole merges into a very pleasant background, yet full of character.



No. VIII.—ENGLISH WALL-PAPER EARLY NINETEENTH CENTURY



Another Portrait by François Clouet

By Louise M. Richter

WHEREAS half a century ago the name of François Clouet was either only vaguely attributed, or given erroneously, together with that of his father, under the name of "Janet," to whole series of French sixteenth-century portraiture, it can at the present day be assigned with much more certainty to portraits which bear the true mark of his genius. For as a result of the indefatigable investigations of the late Henri Bouchot, of L. Dimier, and recently of Moreau-Nelaton, Dr. Th. von Frimmel, and others, we are now in a position to find our bearings in what seemed not so long ago an inextricable chaos.

Unexpected light has been thrown of late on this much vexed question by the discovery of a signed and dated life-size portrait by François Clouet—that of Pierre Quthe, now in the Louvre. Nor can there be any doubt about the little Duc de Guise and the Elisabeth of Austria at the Louvre, the Margot of France and the Duc d'Alençon at Chantilly, and the Charles IX. at Vienna and Petrograd, as being works by François Clouet. It is, however, the famous Lecurieux Album at the Bibliothèque Nationale, which came so much *en evidence* at the exhibition of French thirteenth to seventeenth century portraits (painted and drawn) in 1907 in Paris, containing several drawings by the master, which have chiefly been the means of distinguishing him from lesser and later hands: for by a freak of fortune not uncommon in the history of art, Benjamin Foulon, François Clouet's nephew and pupil, signed his name on one of the drawings of this album which were his work—a circumstance by which we might infer, as Bouchot said, that this album, containing some of François Clouet's finest prototypes, was, after his death, inherited by Foulon, who used the blank pages left over for his own drawings. This explains also the fact that the series of drawings which date from 1559 to 1572, therein contained, are *hors de pair* and heterogeneous as to their origin and quality. They can, as has been authoritatively stated, be by one hand only—that of François Clouet, whose activity, as we know, ceased with the year 1572: whereas the drawings of a later date in the same album, of the period of Henri IV., are much inferior. For instance, to name only one—the drawing of the infant Duc de Vendôme, a son of Henri IV. and Gabriel d'Estrée, which is the very drawing that its author signed "Foulonius fecit" (No. i.). And here we

No. I.—CÉSAR, DUC DE VENDÔME BY BENJAMIN FOULON

NOS. II. AND III.—MARY STUART AND FRANÇOIS II. BY FRANÇOIS CLOUET IN THE BIBLIOTHÈQUE NATIONALE

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may refer to a fact, perhaps not generally known, that Henri IV. conferred the dignity of court painter on B. Foulon.

But to come back to the drawings in this album

No. IV.—OIL PORTRAIT OF FRANÇOIS II.

which are by François Clouet's hand, we would draw attention to a portrait (No. iii.) in crayon, representing François II. as king. Whilst its companion picture (No. ii.), representing his consort, Mary Stuart, has been much commented upon by well-known authorities as being the likeness of the young Queen of France which best conveys her far-famed loveliness, the effigy of the king himself seems to have been far less noticed. Yet there is no doubt that it bears all the characteristics of François Clouet ; and that, moreover, a portrait in oil (No. iv.), after it has been executed by the master. It is signed "François 2," and we may say that the letters of this signature have unmistakable affinity with those on the above-named portrait of Pierre Quthe, in the Louvre. It reveals, moreover, the same qualities which are so characteristic in the portrait of Elisabeth of Austria. There is the same soberness and subtlety in its execution, the same way of placing the model. Nor is there any attempt of flattering the royal sitter, for François Clouet, as much as his famous father, Jean, always expressed the truth. The want of vigour, the *air malingre* so characteristic of the young king, is accentuated in this portrait by a languid expression about the eyes which is noticeable much more in the painting than in the drawing. A good deal of care is devoted to the accessories, to the ermine fur, the plumed black velvet cap, the white ruffle, which, later on, under the last Valois, was to take such eccentric dimensions. This portrait, which has come down to us almost intact, is, we believe, the only likeness of the eldest son of Catherine de Medici, representing him as "King of France" (1559–1560). There are, on the other hand, various likenesses of him as Dauphin, *e.g.*, the miniature portrait in the king's collection at Windsor, and another in the Ward Usher collection. We also meet frequently with his effigy as

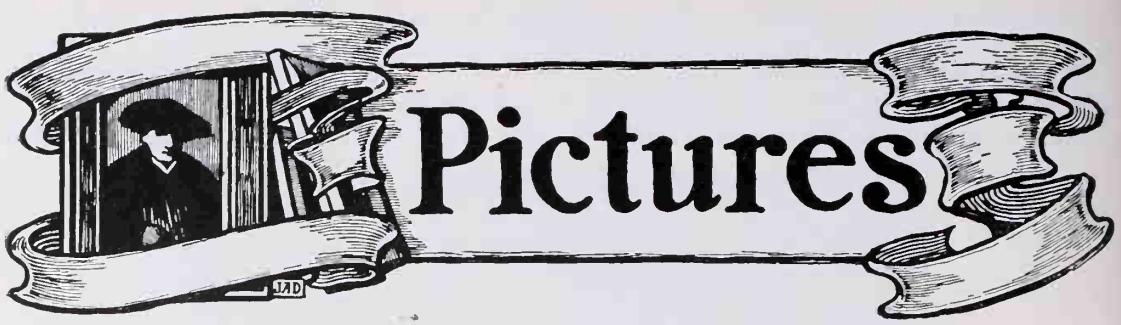
a child, together with his little fiancée *la reine d'Ecosse*, at the Musée Condé at Chantilly. But the so called portrait at Althorpe House, said to represent

No. V.—PORTRAIT OF ELISABETH OF VALOIS BY FRANÇOIS CLOUET

François II., mentioned by Waagen, is evidently a likeness of a young girl, presumably that of his sister, Elisabeth of Valois, afterwards Queen of Spain.

There is, however, a miniature of François II., reproduced after our portrait by a pupil's hand, in the *Salle des Petits Portraits* in the Uffizi at Florence. It is on a frame containing, besides, the miniature portraits of Catherine de Medici, Henri II., the two last Valois kings, and one also of Mary Stuart. She is there represented considerably older than on the admirable drawing that François Clouet made of her. Mr. Lionel Cust, in an interesting article published in the August number of the *Burlington Magazine*, refers to this miniature in connection with a portrait of Mary Stuart recently acquired by the National Portrait Gallery, as corresponding (with only some slight alteration in the dress) to this portrait. He considers it to be reproduced from the same original, *i.e.*, by Jean de Court. Mr. Lionel Cust further conjectures that Mary Stuart might have brought with her to Scotland this French artist in her suite. We know of Jean de Court that, after the demise of François Clouet, he was raised to the dignity of court painter to Charles IX., and subsequently to Henri III. To Jean de Court is given that fascinating portrait of Marie Touchet signed with his monogram. A close comparison between this portrait and the newly acquired portrait of Mary Stuart would, if that were not impossible just now, for obvious reasons, reveal much.

We have not been able to trace as yet the provenance of the portrait of Francois II. That it had, as so many French sixteenth-century portraits, also its vicissitudes is certain. We are led to believe that it probably was in the possession of Mary Stuart; that she brought it with her to Scotland, and that she no doubt cherished it as being the likeness of her playmate and husband, upon whose death she had written those touching stanzas recorded by Brantôme. If so, it would add much romance to a picture which deserves to be recognised as another genuine work by François Clouet.



English Mediaeval Wall-paintings at the Victoria and Albert Museum

By A. K. Sabin

ST. CHRISTOPHER AND THE CHRIST-CHILD, UPON THE NORTH WALL OF THE NAVE IN PICKERING CHURCH, YORKSHIRE

It is not sufficiently well realised that a native art of distinctly individual character existed in England contemporary to, if not preceding, the renaissance of painting in Italy. The painted mural decoration of English churches from the twelfth to the sixteenth century, however, is a subject which has received little attention, and roused enthusiasm in very few people, partly because of our native proneness to qualify claims made on behalf of early English work with the erroneous assumption that its merit must be directly due to a foreign influence, but probably more because of the scattered nature of the many fragments which still remain of this once so popular art. The occasional paintings which come under individual notice are frequently in an ill-lit position, and are often partially destroyed and rapidly fading; the beautiful flowing lines of the drapery in figure subjects, the completeness of the composition, and the sequence of ornament in simple decoration, are often so broken that one cannot, without imagination, feel much satisfaction in what is left. Paintings which have been buried for three centuries or more under constantly thickening coats of whitewash, and then recovered, even though with the utmost care in the process, are likely to bear heavy traces of these vicissitudes; and indeed it is a matter for congratulation that, despite it all, so many remarkable fragments remain to us.

It is not, however, until one comes into the presence of a large number of painted copies, such as those now being exhibited in Room 72 of the Victoria and Albert Museum, that the great qualities of our early English work become really impressive—except, of course, to the few who have been enabled to make a special study of the subject. These copies, which are in water-colour, have been made during the last ten years by Mr. E. W. Tristram, who has brought to his task an enthusiasm and ability which cannot be valued too highly. They have been acquired recently for the museum, where they take their place in the national records of the history of art.

Though the exhibition consists of only a hundred examples, many of the most remarkable of our English wall-paintings are represented in it. The Madonna and Child which adorns the south wall of the Bishop's Palace Chapel at Chichester (page 91), and which is a piece of exquisite colour and composition, represents

THE MADONNA AND CHILD, ON THE SOUTH WALL OF THE BISHOP'S PALACE CHAPEL AT CHICHESTER

the Winchester school of mural painters at its best, and shows probably less Byzantine influence than is to be found in the paintings at Winchester itself. The individuality of the different schools of painters, particularly through the thirteenth century examples, is clearly marked, and makes comparison a matter of great interest, as will be noticed even in the three paintings which are here reproduced. A drawing of the Virgin and Child from a painting over the altar of the church at Great Canfield, Essex, shows possibly our purest native art, scarcely affected by either Celtic, Byzantine, or contemporary Italian influence. Equally remarkable are a mitred head from the Ante-Reliquary chapel at Norwich Cathedral, and the head of a king from the south wall of the cloisters at St. George's Chapel, Windsor. These English artists depict their subjects perfectly because the subjects are real to them, and thus they convey in the paintings a sense of something simple and intimate, yet possessing a dignity and aloofness which call for reverence.

On page 92 is a water-colour copy, made with the aid of a drawing by John Carter, of a fragment of the Doom from the east wall of the Chapter House at Westminster Abbey. The original painting has now almost disappeared, though sufficient traces of it still remain to indicate how reliable the drawing is. The whole composition was a large one. In the centre Christ sat as Judge, with His feet resting upon a globe, surrounded by angels. To His right and left stood angels bearing the symbols of the Passion; and beyond at either hand were Cherubim, their feet resting upon wheels, bearing symbols in their hands, and with wings folded and interlaced plumes. The heads of other angels are all around, and on the plumes of the one Cherub are inscribed the Beatitudes. Our illustration is of the cherub that bears a crown in either hand.

One cannot in a brief note do more than touch upon several outstanding features of this subject, though it would be of great interest to trace how from the first idea of decorating the interior walls of the church with colour and masonry patterns and other simple ornament, the thirteenth century, which was so full of popular feeling, saw these walls become the actual story-book for the unlettered laity, for whom were painted the sacred subjects of their devotions, the great deeds of saintly legend, and occasionally even the heroes of secular romance.

The popular nature of this art in England is well worth emphasising; for it is an unfailing indication of the greatness of an art when it really becomes part of the people's everyday life. It is true that records exist of paintings in the halls of great castles, and the sumptuous paintings in the Painted Chamber of the Royal Palace at Westminster, which were discovered in 1819, and fortunately copied by Mr. Charles Stothard and Mr. J. G. Rokewode before the fire of 1834 entirely destroyed them, are sufficient to indicate, if evidence were wanting, that the popular love for picture-stories was shared also by kings. For the most part, however, it was not the hall of the great, but the church—and every church throughout the land—which was enlivened with the painted legends of hero and saint for everyone to read.

Thus the subject most frequently represented is the legend which more than any other made an appeal to the populace, symbolising, as it does, the struggle of men against sin and adversity, and the ultimate winning of eternal life. Of St. Christopher and the Christ-Child nearly two hundred mural paintings, or fragments of mural paintings, still remain in England. The gigantic figure of the Saint, bearing upon his

shoulder the infant Christ, as he waded through the waters to the shore, was the first object which met the eye upon entering a church, its position being upon the north wall opposite the entrance. He was the Saint of the poor, his task of carrying people without ceasing over the turbulent stream being emblematic of their struggles and endurance. Many of the representations bear an inscription saying that those who gaze upon St. Christopher shall that day feel no weariness; and probably the position visible from the porch of the church was chosen for the painting of this saint, so that even those toilers for whom there was no pause from labour might look in at the door as they passed and go strengthened on their way.

The illustration of St. Christopher which we give is from a copy of a painting upon the north wall of the nave in Pickering Church, Yorkshire. Its companions upon the same wall are the other very popular subjects, the martyrdom of St. Edmund, and a fine St. George. It is of the fifteenth century, by which time much of the early simplicity in the telling of a story had been lost. Thus it says in the Golden Legend that when Christopher came forth the next morning he found the staff he had planted at Christ's bidding like a palm, bearing flowers and leaves and dates. In this representation the story is anticipated, for the saint is only just reaching the land, and is yet scarcely safe from the perils of his crossing; but already the dry staff, touching the earth, has burgeoned and brought forth leaves.

As to the technical side, the paintings were in tempera—the oldest and the simplest process of mural painting; for this method of mixing colours dates back to the interior decoration of the Egyptian tombs, and probably to the time of the early Cretan decoration at Gnossus. Parchment size, eggs and vinegar were the mediums used for mixing the colours in England during the Middle Ages. The early colours were simple: many paintings are in monochrome; red and yellow ochres, lamp black and white, were then the pigments chiefly used, till in the fourteenth century vermilion was added, and a much greater variety soon after. In almost all instances a thin plaster of lime and size covered the masonry as a ground for the paintings.

FRAGMENT OF THE DOOM, FROM THE EAST WALL OF THE CHAPTER HOUSE AT WESTMINSTER ABBEY

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PORTRAIT OF A BOY IN RED
BY MME. VIGÉE LE BRUN
In the Wallace Collection

[Photo. Mansell

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (No. 232).

DEAR SIR,—I send you a photograph of an old oil portrait, done on black oak. It was brought into this country from England. The party of whom I purchased believes it was stolen from its original circular frame. The work is wonderfully executed, and the beauty and charm of the unidentified portrait must excite the interest of your many readers.

Believe me, very faithfully yours,

MARGARET CHAPMAN LITTLE (Geneva, Ill., U.S.A.).

(232) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTING (No. 233).

DEAR SIR,—Herewith I submit a photograph of an oil painting in my possession. It is not signed, and I wish to have the picture identified, with a view to getting its approximate value. You will see from the photograph that it is in excellent condition, and the original bears every indication of its dating from the Venetian school, both as to its drawing and colouring, the latter being particularly beautiful.

Yours faithfully, LILIAN OLDFIELD (Sydney, Australia).

"The Art of the Cofferer."

Dear Sir,—I have followed the correspondence arising out of this valuable article with great interest. There would seem to be no doubt that the designation of "cofferer" as applied to a public officer was derived from the furniture in which valuables were kept, and had no connection with the Guild of Cofferers which certainly existed in the Middle Ages. In this respect Mr. Landfear Lucas's "cofferer" may be likened to the "almerer," who derived his title from the "almery" or "aumery."

However loosely the terms may have been employed in later times, there would seem to have been a very clear distinction between "coffers" and "chests" to the mediæval mind, as Mr. Fred Roe has argued. Two entries in the inventory of the Prior of Durham (1446) help to point this. The pieces mentioned were all situated in the Garderobe.

> Una larga Cista de opere Flaundrensi.
> iij. paria del cofors.

The specific reference to a "Flanders chest" is of interest. The inventory attached to the will of the Vicar of Gainford (1412) mentions "Unum par de Trussyngcofers, iiijd." These were of a portable character, as the name implies. In the Chancery suit (1536) arising out of the disputed will of Sir George Hervey, of Thurleigh, references were made to the coffer in which the document had been locked up, and the Hengrave Hall inventory of 1603 tells of a "little coffer wth locke and keye for spicebread" which stood in "ye Upper Still House." These are only a tithe of the documents which might be quoted.

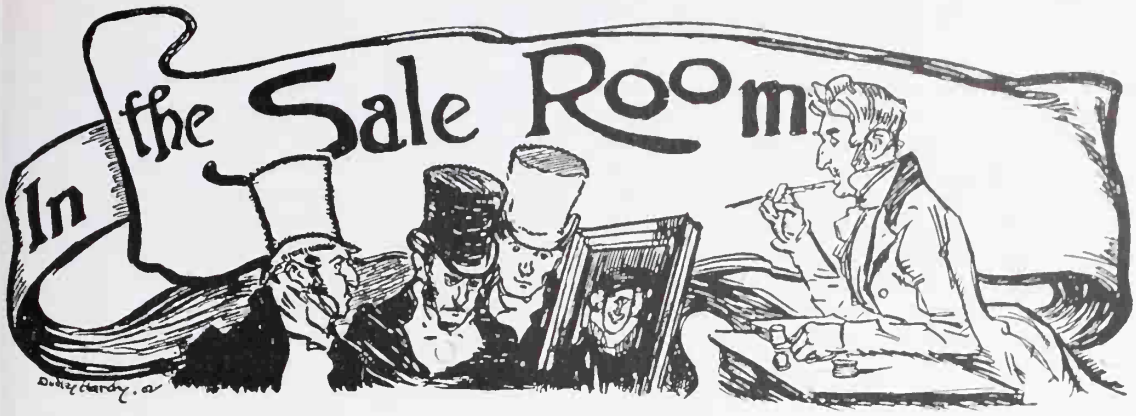
It would be gratifying to know if Mr. Landfear Lucas or any other of your readers can throw further light on a subject of so much importance to furniture collectors.

Yours truly, J. Codrington Brett.

(233) UNIDENTIFIED PAINTING

Unidentified Painting (No. 229).

Dear Sir, — Sir Joshua Reynolds did paint two *Gipsy Fortune Teller* subjects, one of which is engraved by Sherwin, but I suggest that this photograph is after Thomas Barker (of Bath), and that Mr. Carter would do well to see his well-known *Woodman* and *The Gipsy* (No. 230). This shows, in its evidently exquisite finish and drawing, a strong resemblance to the work of Godfrey Schalken, with his rich colouring, vermilion predominating. Mr. Phillips may be able to determine as to the example he inquires of.—Yours truly, Harold Malet, Colonel.



MESSRS. CHRISTIE'S sale of November 27th, 1916, and two following days, was concerned with the stock of the late Frederick Pollard. The first day opened with a number of drawings, of which the greatest interest centred probably in the pair of ovals by C. Ansell, *The English Dressing-room* and *Dressing-room à la Française*, which formed the subjects of the engravings by P. W. Tomkins. The highest bid for the pair, which measured 9 in. by 7½ in., was £162 15s. Another drawing, which was also perpetuated by Tomkins, was Julia Conyers's *Affection*, in black and red chalk, 7½ in. by 6½ in., for which £40 19s. was bid. By T. Rowlandson, *The Cock-pit, Westminster*, secured £31 10s. The top price paid for a picture on this day was £409 8s., given for a *Portrait of a Lady in white muslin dress*, landscape background, of the English school, 29 in. by 24 in. Rather later, *A Woody Landscape*, by J. Stark, 17½ in. by 23½ in., brought £115 10s.; *The Donkey Ride*, by E. Bristow, on panel, 16½ in. by 19½ in., realised £50 8s.; *Mischief*, by the same, on panel, same size, £33 12s.; *Dogs and Water Birds*, by P. Casteels, 72 in. by 99 in., £50 8s.; and a *Portrait of Prince Rupert*, by Sir G. Kneller, 29 in. by 24 in., exhibited at the Stuart exhibition, New Gallery, 1888-9, from the collection of Lord Ronald Sutherland Gower, 1911, £43 1s. The second and third days of sale were composed entirely of engravings, which are referred to elsewhere.

Pictures and Drawings

The collection of R. C. Lambert, Esq., M.P., was dispersed by the same firm on December 1st, when a *Landscape, with a watermill and figures*, by Hobbema, 24½ in. by 32½ in., was knocked down for £99 15s.; *A Bay Scene, with boats and fisherfolk*, by Morland, 27 in. by 35½ in., £73 10s.; *A Landscape, with a ruin and a hawking party*, by Ruysdael, 23½ in. by 29½ in., £65 2s.; *Portrait of Dr. Edward Tully, the historian of Carlisle*, by J. Wright, A.R.A., 49 in. by 39 in., £29 8s.; and *Hunters at Grass*, by J. N. Sartorius, 1811, 27½ in. by 35½ in., £28 7s. These were followed by the property of a lady, when £105 was given for a pair of *Pastoral Landscapes*, by Boucher, 23 in. by 38½ in.; £44 2s. for a *Portrait of a Lady, in dark dress, with a red hat and feathers*, by J. B. Santerre, oval, 25 in. by 20 in.; and £39 18s. for *Dogs attacking a Porcupine*, by F. Snyders, 44½ in. by 74 in. The drawings from various sources included *The Camp of the Guards in St. James's Park, assembled on account of the Gordon riots, 1780*, by E. Dayes, 11¾ in. by 18 in., £141 15s.; *Fruit and Flowers on a Marble Slab*, by Jan van Huysum, 1731, 17¾ in. by 12½ in., described in Smith's *Catalogue Raisonné*, vol. vi., p. 488, No. 2, £65 2s.; *Portrait of Harriet, Lady Foley*, by J. Downman, A.R.A., signed with initials, and dated 1780, oval, 8½ in. by 7 in., £78 15s.; and three by Adam Buck, *A Girl Skipping*, 1809, 13¼ in. by 10¾ in., £32 11s.; *A Gentleman standing on the Seashore, looking at a Miniature*, 1801, 15¼ in. by 11¼ in., £14 14s.; and *A Lady and Child*, 1803, 15 in. by 10¾ in., £31 10s. The pictures from various properties included many items of interest. *A View near Venice*, by Guardi, 9 in. by 13 in., secured £126, but was easily eclipsed by Rembrandt's *Portrait of a Young Man, in brown cloak, and with large cap, holding a quill pen in his right hand*, 29½ in. by 23¾ in., which, after starting on a low bid, rose to £682 10s. Very soon after this, *A River Scene*, by A. Van der Neer, on panel, 20 in. by 25¼ in., realised £152 5s.; and *Portrait of Lord Clifford*, by C. Janssens, 28¼ in. by 21¼ in., £168; and a *Frozen River Scene*, by H. Minderhout, on panel, 18 in. by 24½ in., £84. The next lot of importance was *A View on the Grand Canal, Venice*, by B. Bellotto, 23¾ in. by 45½ in., on which the hammer fell at £304 10s. It was succeeded by a full-length profile *Portrait of Mr. Smith, seated on the banks of the Arno, with the Porte Vecchio, etc., beyond*, by F. X. Fabre, signed and dated 1797, 27 in. by 35½ in., which fetched £50 8s.; *Portrait of Lady Bradstreet*, by F. Cotes, R.A., 49½ in. by 39½ in., £54 12s.; and *Portrait of Lady Tracy*, by Zucchero, on panel, 29½ in. by 24½ in., bearing a large quartered coat of arms in the top sinister corner, £65 2s. There was some competition for an old copy of Sir J. Reynolds's *Master Hare*, 29½ in. by 24½ in., which finally fell for £110 5s. The next lot but one was a full-length *Portrait of Lord Nelson, in uniform*, signed Leonardus Guzzardi Panot, 1799, 85 in. by 49½ in., from the collection of Sir W. Hamilton, which made £94 10s.; *Portrait of Elizabeth, Queen of Bohemia*, by Janssens, on panel, 27 in. by 21½ in., £73 10s.; *The two Sons of Lord North*, full-length, catalogued as by Van Dyck, 62 in. by 46 in., from Narford Hall, £210; an animated *Portrait of a Lady, wearing large white collar and coif*, by W. Van Vliet, 17½ in. by 14½ in.,

£39 18s.; *Flowers decorating a sculptured Frame*, by H. Seghers, enclosing the *Madonna and Child*, in grisaille, by A. van Diepenbeeck, 40½ in. by 33 in., £54 12s.; and *A Landscape, with banditti attacking travellers on a road*, by A. Magnasco, in octagonal shaped frame, 49½ in. by 43 in., £115 10s. Towards the close of the sale, a *Portrait of Mrs. Hutchison, wife of Dr. Hutchison*, who accompanied one of Franklin's Arctic Expeditions, by Margaret Carpenter, 29¾ in. by 24¼ in., realised £95 15s.; whilst the final item of note was an interesting *Portrait of a Nephew of the Artist*, by H. Fuseli, R.A., 29½ in. by 24 in., on which the hammer fell at the final bid of £220 10s.

The collection of modern pictures and water-colours belonging to the late W. W. Hayworth was put up at King Street on December 8th. The drawings included a number from the brush of Albert Goodwin, and the highest bid for any one was £56 14s. for *St. Giorgio, Venice*, 12 in. by 19 in. E. M. Wimperis was also well represented, his *Hay-time*, 1882, 14 in. by 24 in., securing the sum of £89 5s. The prices of the oil paintings were much on a level, few works exceeding £40. J. Aumonier's *The Hayfield*, 30½ in. by 42½ in., attained to £50 8s.; and the clever *Duck's Toilet*, of James Charles, £44 2s. Seven landscapes by Sir Alfred East were also in evidence, the top price being reached by the first on the list, *On the River Dochart, Killin*, 23¼ in. by 35¼ in., which brought £33 12s.

Engravings

WHEN the late F. Pollard's stock was dispersed at the King Street rooms on November 27th, 28th, and 29th, it was arranged that the two last days should consist entirely of engravings. A number of framed prints were introduced first, when £52 10s. was bid for *Painting*, by and after J. R. Smith; £38 17s. for *Dulce Domum* and *Black Monday*, a pair by J. Jones, after W. R. Bigg; £33 12s. for *Mrs. Benwell*, by W. Ward, after J. Hoppner, with wide margin; £32 11s. for *An Airing in Hyde Park* and *The Promenade in St. James's Park*, a pair by T. Gaugain and F. D. Soiron, after E. Dayes; and £31 10s. for *The Cottage Girl*, by C. H. Hodges, after J. W. Chandler, printed in colours; *A Tale of Love*, by J. K. Sherwin, after H. Bunbury, made £26 5s. These were followed by some sporting subjects, of which *Wasp, Child and Billy*, by W. Ward, after H. B. Chalon, printed in colours, realised £42; and *The First Steeplechase on Record*, a set of four aquatints, by J. Harris, after H. Alken, printed in colours, £38 17s. £25 4s. was secured by a set of four aquatints printed in colours, proofs before any letters, of *St. Alban's Grand Steeplechase*, published by T. Helme; whilst a set of prints of the same fetched £23 2s. After F. Wheatley, R.A., *The Cottage Door* and *The School Door*, by G. Keating, a pair, made £173 5s.; *The Return from Shooting*, by F. Bartolozzi, a proof, £79 16s.; and *Repairing to Market, Coming from Market*, and *Returned from Market*, by W. Annis, open letter proofs, £42. These were printed in colour, and were succeeded by several of G. Morland's subjects. Of the latter, the highest price was attained by the pair, printed in colours, by W. Blake, *Industrious Cottager* and *The Idle Laundress*, which was knocked down for £77 14s. Two proof impressions of *A Visit to the Child at Nurse*, by W. Ward, with the early publication line, realised £39 18s. and £36 15s. apiece; whilst a couple of pairs of *St. James's Park* and *A Tea-Garden*, by F. D. Soiron, made £34 13s. and £32 11s. respectively. The last-mentioned was a pair of proofs before the engraved borders. *A Party Angling* and *The Angler's Repast*, by G. Keating and W. Ward, a pair, secured £31 10s.

Engravings in the folio were offered on November 29th, of which the following were all printed in colours: *The Lucky Sportsman*, by F. D. Soiron, after G. Morland, £60 18s.; *A Billeted Soldier*, by T. Hogg, after the same, £19 19s.; *Duty* and *Affection*, by P. W. Tomkins, after Julia Conyers, £71 8s.; *The Visit to Grandmother*, by J. R. Smith, after Northcote, and *The Village Doctress*, after the same, £44 2s.; *Le Cadeau Délicat*, by S. Tresca, after Boilly, and *La Tourterelle Chérie*, by Allais, after the same, £43 1s.; *George IV. reviewing the Dragoon Guards*, by J. Ward, after Sir W. Beechey, £30 9s.; and *The Favourite Rabbit* and *Tom and his Pidgeons*, by C. Knight, after Russell, £18 18s. A further selection of Morland prints then came up. *Guinea Pigs* and *Dancing Dogs*, both by T. Gaugain, made £42, but the next lot, which was composed of the same plates, beat it by six guineas. £50 8s. secured *Boys Bathing*, *Boys Skating*, *Boys Robbing an Orchard*, and *The Angry Farmer*, all by E. Scott; whilst the hammer fell for £37 16s. on *The Kite Entangled*, by W. Ward; £34 13s. on *A Visit to the Boarding School*, by the same; £26 5s. on *Children Bird-nesting*, by the same; £28 7s. on *Morning and Evening: the First of September*, by the same; and £19 19s. apiece on *Children Gathering Blackberries*, by P. Dawe, and *The Gipsies' Tent*, by J. Grozer. The day was closed by a quantity of miscellaneous lots, when *The Widow's Tale*, by W. Ward, after J. R. Smith, was bought for £40 19s., and *Cakes* and *Finery*, by T. Gaugain, after W. Artaud, for £15 15s.

Furniture

A SET of twelve old English painted arm-chairs (one damaged), in black and gold, with oval cane panels in the open-work backs and cane seats, and a pair of torchère tripods, in black and gold, *en suite*, late 18th century, realised £190 at Messrs. Sotheby's on November 28th. They were the property of the late George Carrington, of Missenden Abbey.

The most important bids at Messrs. Christie's on December 7th were for furniture. A set of ten Hepplewhite mahogany chairs and two arm-chairs, the backs pierced and carved with Prince of Wales's feather and laurel festoons, was the subject of much examination, until the hammer fell upon the final offer of £131 15s. Six Sheraton mahogany chairs, with shield-shaped backs, carved with foliage and inlaid with fan-ornament in satinwood, realised £99 15s.; a price exceeded by the last lot of the sale, a Sheraton satinwood winged cabinet,

with folding doors in the upper part, a drawer in the centre forming secretary, and cupboards below and at the sides, the borders banded with rose- and tulip-wood, which brought £120 15s. A Chippendale mahogany side-table, with three drawers, carved with lattice-work borders partly gilt, surmounted by a veined white marble slab, 5 ft. 7 in. wide, was knocked down for £57 15s. A few old English clocks were also in evidence. One by Tompion, with chased brass dial, in tall walnut-wood case with pierced fretwork panels on the hood, 7 ft. high, fetched £68 5s.; and a chiming bracket-clock, by James Beverley, London, with chased brass dial, in ebonised case with metal-gilt mounts and dome, 18 in. high, £50 8s. This would appear to be the same Beverley quoted by Britten as being apprenticed to Robert Doore in 1683.

Messrs. Knight, Frank & Rutley sold the property of a gentleman, removed from Elm Park Gardens, on December 7th and 8th. £59 17s. was the final bid for a pair of Empire four-light candelabra, composed of bronze female figures supporting ormolu branches, 32 in. high. This was beaten by an oak buffet, enclosed by five doors, with carved Gothic panel and figures of saints, 5 ft. 6 in. wide, 6 ft. high, which brought £73 10s. Several Persian carpets were also sold, one with a blue ground, 14 ft. 3 in. by 6 ft. 6 in., fetching £136 10s.; and another of silk, light ground, 8 ft. 6 in. by 6 ft. 6 in., £94 10s.

A Florentine ebony cabinet of drawers, architectural design, decorated with inset landscape panels of coloured marbles, "taken by Napoleon Bonaparte in 1811 from the Royal Manufactory at Florence," realised £231 at Mr. Dowell's (Edinburgh) sale of December 16th.

Pottery and Porcelain

THE prices realised by the 351 lots comprising the collection of the late Lt.-Col. Hopton Basset Scott, which appeared at Messrs. Christie's on November 29th and 30th, were generally good, although there was nothing of paramount importance. A Worcester two-handled cup, cover, and saucer, painted with fruit and insects in apple-green borders, gilt with scrolls, made £75 12s. on the first day, whilst on November 30th, £94 10s. was bid for a famille-rose vase, enamelled with panels of landscapes and figures on a floral groundwork, 15¼ in. high, Kien-Lung; and £42 for a pair of famille-verte dishes, enamelled with birds, etc., in stippled green borders, 15¾ in. diam., Kang-He.

A short series of porcelain opened Messrs. Christie's sale on December 7th. The most noticeable prices were £57 15s. for three Nankin vases, of inverted pear shape, painted with flowers in petal-shaped panels, 18½ in. high, and £52 10s. for a pair of Kang-He famille-verte vases and covers, of inverted-pear shape, enamelled with ladies and boys, 16½ in. high. Later in the day a pair of Sèvres biscuit figures of Cupid and Psyche, 33 in. high, made £60 18s.

December 5th, 1916, was the 150th anniversary of Christie's, and the event was marked by the exhibition of a few relics connected with the history of the house. The most interesting of these was undoubtedly a volume containing the catalogue of the first sale, conducted under the auspices of the "specious orator," which took place on December 5th, 1766. Lot 1—progenitor of a very lengthy line—was simply described as "six breakfast pint basons and plates," which secured the modest sum of 19s. Its immediate successor was "a Chelsea inkstand for a lady's writing-table," which a present-day collector would probably be glad to purchase at the original selling bid of 15s.

Silver

THE silver sale at Messrs. Christie's on November 22nd commenced with miscellaneous properties. A two-handled cup and cover, richly chased with marine deities, etc., the handles chased with foliage and scale pattern, 14 in. high, 1740, 110 oz. 3 dwt., made 51s. per oz.; and a silver-gilt tankard and cover, decorated with broad bands of matting, with scroll handle and bifurcated thumb-piece, 4½ in. high, 1669 (maker's mark a key with mullet-shaped bow between two pellets), 13 oz. 14 dwt., 300s. per oz. Sold "all at," an Elizabethan cup, with cocoanut bowl, with initials C L M and the arms of the Grocers' Company, 8½ in. high, brought £189. £325 10s. was secured by a parcel-gilt Anglo-Saxon spoon, the bowl pear-shaped and attached to the stem by a figure of a serpent, and strengthened at the back by a two-legged reptile, the stem cylindrical, encircled by incised bands, and terminating in a figure of a recumbent beast, 7⅛ in. long. This interesting lot, which was the property of Basil Oxenden, Esq., was found on the Broom Park estate about 60 years ago. The property of a lady, a cylindrical caster, 5½ in. high, by Samuel Pantin, 1702, 7 oz. 1 dwt., realised 160s. per oz.; a porringer, 4¼ in. diam., 1674, maker's mark N W with a cinquefoil and two pellets below, 11 oz. 18 dwt., 150s.; and a pair of candlesticks, 8 in. high, 1691, maker's mark R S with three mullets and three pellets, 27 oz. 3 dwt., 125s. These were succeeded by the property of a gentleman, when, amongst other prices, 27s. per oz. was bid for an epergne, by T. Powell, 1760, 223 oz.; 28s. for a pair of table candlesticks, by Thomas Williamson, Dublin, *c.* 1740, 105 oz.; 31s. for a tea-kettle, by Samuel Taylor, 1746, 70 oz. 5 dwt.; 40s. for a silver-gilt cup and cover, 13 in. high, by Thomas Heming, 1771, 54 oz. 10 dwt.; 41s. for a plain salver, 11½ in. diam., 1731, 35 oz. 3 dwt.; and 155s. for a silver-gilt porringer and cover, 6 in. high, 1673, maker's mark K S with mullet above and below, 28 oz. 18 dwt.

Books

THE first portion of the late Colonel W. F. Prideaux's library was sold by Messrs. Sotheby on six days, commencing October 26th and ending November 2nd, 1916. £120 was given on the fourth day for a 1st edition of Defoe's *Robinson Crusoe* (W. Taylor, 1719), with 1st editions of *The Farther Adventures (ibid.)*, and *Serious Reflections during the Life . . . of Robinson Crusoe* (*ib.* 1720), together 3 vols. uniform. A first issue of the 1st edition of Goldsmith's *Vicar of Wakefield*, with the error "Waekefield" in the headline of vol. 2 (1766), made £100 on the fifth day.

The excellent total of £12,408 9s. was realised by

Messrs. Sotheby's on November 7th and 8th for the 354 lots which comprised the third portion of Mr. John Pearson's library. A large, clean copy of the excessively rare first edition of Gray's *Elegy wrote (sic) in a Country Churchyard* (4to, R. Dodsley, in Pall Mall, 1751) realised £480. This volume possessed additional interest by reason of the autograph inserted: "E libris Thomæ Gray Schol: Eton: alum. 1733"; with four-line quotation from De Bure as to a book, also in his autograph. A fine, clean copy of the excessively rare first Kilmarnock edition of Burns's *Poems*, chiefly in the Scottish dialect (8vo, Kilmarnock, printed by John Wilson, 1786), secured only thirty pounds less, the hammer falling on a bid of £450. Another volume of great rarity was a first edition of Sir Philip Sydney's *The Countesse of Pembroke's Arcadia* (sm. 4to, London, printed by John Windet, for William Ponsonbie, Anno Domini 1590), a fine, clean copy, but slightly repaired, which secured £390.

Major R. W. Barclay's library was dispersed by the same firm on November 16th and 17th, the 545 lots realising a total of £4,113 13s. The *clou* of the collection was an almost unique block book, probably one of the earliest editions, *Apocalypsis S. Joannis Apostoli*, on 48 blocks, impressed on one side only, and each block separate (not pasted together), with contemporary colouring. £950 was the selling bid for this volume, which is in a very fine state, for though inlaid and re-bound, the margins are intact. Keen bidding was aroused by a perfect, genuine, sound copy (wanting only the three blank leaves) of Caxton's *Cato* (1483), which realised £810, as against £30 19s. 6d. in the G. Watson Taylor sale of 1823. £600 was paid for the *editio princeps* of Lactantius, *De Divinis Institutionibus adversus gentes et alia Opera* (1465). This was the first book printed in Italy, and the second for which Greek type was cast.

Messrs. Sotheby sold some collections of autographs and MSS. on December 4th and 5th, realising a total of £1,245 13s. Thackeray's now famous letter to Robert Bell (3 pp. 8vo, Sept. 3rd [1848]), where he discusses *Vanity Fair* (. . . . "if I had made Amelia a higher order of woman there would have been no vanity in Dobbins falling in love with her, whereas the impression at present is that he is a fool for his pains, that he had married a silly little thing and, in fact, has found out his error, . . . "), aroused considerable interest, being secured for £115. It formed part of the collection of Miss Marianne Lowe.

Objets d'Art

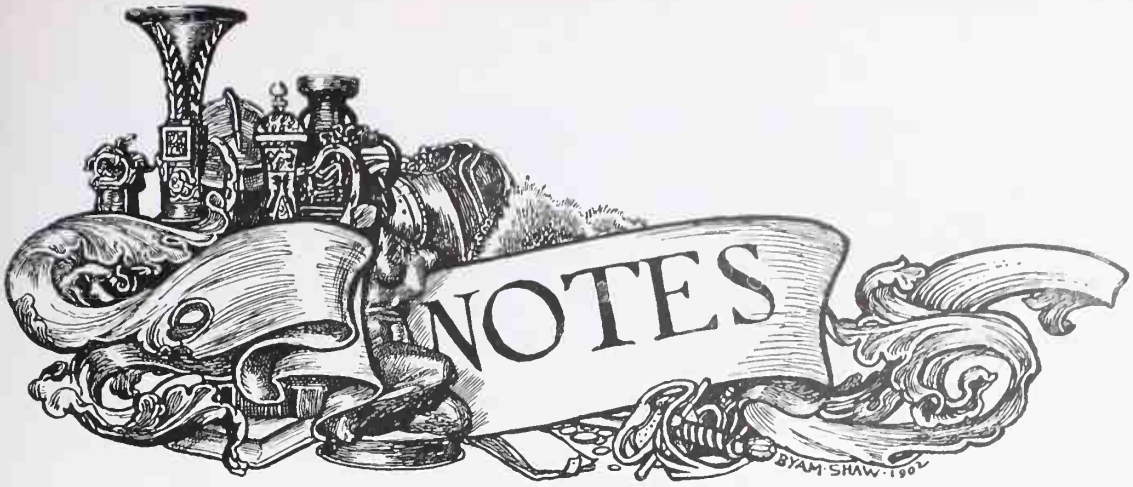
THE late Sir Trevor Lawrence's collection of lacquer was offered by Messrs. Christie on November 6th and two following days. A small tray and two miniature cabinets, 3¾ in. by 2⅜ in. by 2¾ in., each with three drawers, decorated all over with the herbs of the four seasons, etc., in raised gold and silver lacquer, and in gold, red, and silver "togidashi," silver handles and locks, signed on the edge of the doors "Kwansai (Koma)," realised £189; a complete set of implements of the "Incense Game," the box entirely "takamakiyé" on "nashiji," decorated with trees and plants, with silver details (from the Gurney Sale: exhibited at the Burlington Art Club, 1894, and at the Red Cross Loan Exhibition, 1915), £94 10s.; "Suzuri Bako," 7¼ in. by 8¼ in., with a landscape, etc., £110 5s.; "Bunko," 17½ in. by 14 in., and "Suzuri Bako," 10¾ in. by 9⅝ in., late 18th century, with gold "takamakiyé" design (Dr. B. Hicks' collection, 1882), £115 10s.; cabinet, 17 in. by 11½ in. by 12 in., box-shaped, with nine drawers, the outer surface entirely covered with imbricated mother-o'-pearl scales, the inner surface decorated with "karakusa" in "hiramakiyé" and "dogai" inlay, partly with original brass fittings, the others being empire additions, £315; and a "Tsuishu" decorative hanging plaque, 3 ft. 8 in. by 31 in. high, with sages and children on an island pavilion, £110 5s.

The late Mr. W. Y. Baker's collection of ivories was dealt with at the King Street rooms on November 15th. In the European section, a set of four female figures, emblematical of the seasons, 19 in. high, realised £162 15s.

A violin by Amati made £70 at Puttick's on November 28th. The same firm had already disposed of a series of coins, medals, and Royalist badges on the 15th November, when 15 guineas was paid for a silver gilt oval badge (1·8 by 1·45), with floral border and loop, commemorating the Declaration of Parliament, 1642. This rare piece had been rather badly treated in an attempt to remove the modern gilding.

At Christie's, on December 7th, a bronze figure by J. Dalou, "Femme sortant du Bain," 22 in. high, on mahogany pedestal, fell for £65 2s.; and a pair of white marble vases, fluted and mounted with ormolu beadings and caryatid figure handles, in the Louis XVI. taste, 21½ in. high, £50 8s.

The second portion of the Trevor Lawrence collection of Japanese art, which was dispersed by the same firm on December 4th and two following days, generally maintained a moderate run of prices, and few lots exceeded a £40 limit. The top price was £99 15s., given for a Jisshu Ko Bako, *circa* 1700, 7½ in. by 6 in., decorated with cherry blossoms, gold and silver, falling on a stream lined with *Jakago*, which is said to have been the property of the Taimyō Mizuno. A hexagonal Jukōgō, in two tiers decorated with landscapes of Yoshino in spring, gold "takamakiyé" on "hiramé," rich giobu inside, realised £63; and a fan-shaped box, 12 in. across, with designs in gold and colour of the hills of Yoshino, etc., from the Hodgson collection, 1906, £52 10s.



A Famous Negroli Casque

THE magnificent casque shown in our illustration formed part of a suit by Negroli, the breast and back-plate of which are in the Louvre. It dates from the second quarter of the sixteenth century, being designed in the fanciful semi-classic taste which marked armour intended for pageantry and display, but never for use in the field. Examples of this decorative type were very prevalent about the period, and are well represented in such museums as the Real Armeria at Madrid, in which instance they are often attributed to the reign of Carlos V., the most celebrated being that monarch's "arnés á la Romana," which were due to Bartolomeo Campi. The Negroli casque was exhibited at South Kensington in 1862, and was sold in 1912 for £5,150. It has been disposed of recently by Mr. Frank Partridge to an American collector for a very high sum. The Madrid suit referred to bears the date 1546.

THE NEGROLI CASQUE

A Wrong Identification: "Miss Holcroft," by John Opie, R.A.

IN the article on "The Mansion House and Sir Charles Wakefield's Collection," vol. xlvi., page 72, lengthy mention was made of the picture known as *Miss Holcroft*, which has been claimed as the work of both Hoppner and Opie. The writer strongly supported the contention that it was by the latter artist, and accounted for the unusual vivacity and charm with which Opie had invested the sitter by the fact that "Miss Holcroft, the daughter of one of the painter's oldest friends, would be perfectly at home with him, and able to display her natural animation." That the picture is by Opie is now conclusively proved by the letter given below from Mr. Robert E. Alderson. It will

be noticed, however, that he identifies the picture as being a portrait of Miss Isabella Alderson, cousin to Opie's second wife, and, like Miss Holcroft, a friend of the artist. The picture was painted by Opie in 1802, and exhibited at the Royal Academy (No. 218) in the same year. According to Miss Ada Harland, in her well-known work, *John Opie and His Circle*, portraits of both Miss Holcroft and Miss Alderson were sold at Christie's, March 11, 1871, so that the names of the two works may have become accidentally transposed when the catalogue was made :—

THE FEAST OF THE GODS BY GIOVANNI BELLINI

"Dear Sir,—Forgive my troubling you with a letter, but I have been extremely interested to see in the current issue of The Connoisseur a reproduction in colour of a picture in the Lord Mayor's collection which you call *Miss Holcroft*, by Opie. The portrait is really that of my great aunt, Miss Isabella Alderson, and was originally in the possession of her brother, my grandfather, Sir Edward Hall Alderson, Baron of the Exchequer, who died in 1857. At my grandmother's death in 1871, when the property had to be divided, it was sold for the sum of £40, I believe! When the Miéville collection was sold my father was sent the catalogue by Messrs. Christie, to give him the opportunity of buying it back for the family, which, alas! he could not afford to do. Miss Isabella Alderson died at the age of twenty-one, in 1807. I have a record of her in the family Bible, which has been handed down to me. Opie, as doubtless you know, was closely connected with this family, having married Miss Amelia Alderson, a cousin of the Baron's. With renewed apologies for taking up your valuable time,

"Believe me, yours very faithfully,

"Ralph E. Alderson."

The Alnwick Bellini

Consternation has been caused by the announcement of the sale of the Duke of Northumberland's famous canvas representing *Il Baccanale* or the *Feast of the Gods*, by Giovanni Bellini. The setting is generally held to be that of the country round Cadore in the Dolomites. The composition contains in all seventeen figures. Facilities for examining the pictures at Alnwick have not always been easily obtainable, even by serious students of art-history : in fact, few have been privileged to form an individual opinion of the canvas, which is one of the outstanding works—both autograph and composite—of this artist. Again, the shape, proportions, and lighting of the room which so long contained it rather militated against a full appreciation of its many beauties. This masterpiece, which is about 6 ft. square, has not been exhibited since its appearance at the British Institution in 1856, the year following its purchase from the historical painter Camuccini.

Vasari records that "in the year 1514, Alfonso, Duke of Ferrara, had a small chamber prepared. The Duke then wished to have some pictures by the hand of Giovanni Bellini, who painted on another wall space a vat of red wine with Bacchanals inside it—musicians, satyrs, and other men and women inebriated ; and near them Silenus, with figures near by holding fruit and grapes in their hands. This work is in truth executed and coloured with great diligence, so that it is one of the most beautiful works that Giovanni Bellini ever did. On this vat he wrote these words : 'Ioannes Bellinus Venetus P. 1514,' and not having been able entirely to finish the picture himself, he entrusted it to Titian to complete, as he was the most excellent of all the other painters."

It is known that Alfonso of Ferrara paid Bellini

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OLORES OR THE DEAD BIRD
Y SIR JOSHUA REYNOLDS, P.R.A.
Lord Glenconner's Collection

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85 ducats in 1514 for a picture which in that year was finished *instante domino*, *i.e.*, at the instance of the Duke. This, the last of Giovanni Bellini's *poesie*, or painted poems, is conceived in the neo-pagan spirit of cinquecento art. While some lingering traces of earlier Squarcionesque methods can be recognised in the "incisiveness"—to use Vasari's word—shown in the treatment of the draperies, the handiwork of Titian may be detected in the background, the foliage, and the sky. Long after the death of Alfonso, the canvas passed into the Lodovisi collection; subsequently it was in the possession of the Aldobrandini family in Rome, until purchased by Camuccini. The fine design and gem-like colour of this work finds its counterpart in Titian's *Bacchanal*, now at Madrid, and it is recorded that when that picture left Italy Domenichino shed tears at the loss to his country of so great a treasure.

The Alnwick picture, of which the Scottish National Gallery contains a full-size copy by Nicolas Poussin, had not been photographed until two years ago: consequently, in view of copyright restrictions, we reproduce a small scale illustration taken from D'Agincourt's *History of Art*, published in 1823. It shows two satyrs in the background who are no longer perceptible in the painting.—M. W. B.

Rare Jacobite Goblet

THE plain-drawn glass goblet illustrated is 7¼ in. high, engraved in diamond-point with the crowned cypher "I.R." direct and reversed, and the two following verses of the Jacobite song:—

"God Save the King, I pray,
God Bliss the King, I pray,
God Save the King.
Send him Victorious,
Happy and Glorious,
God Save the King.

"God Bliss the PRINCE of Wales,
The True-born Prince of Wales
Sent us by THEE.
Grant us one Favour more
The King for to Restore
As Thou hast done before
The FAMILIE."

These verses are bordered with interlaced scrolls, and the word AMEN is immediately underneath the crowned cypher. These glasses are fully described in *Old English Glasses*, by Albert Hartshorne, on pages 347, 348 and 349, and there is a full-page illustration, plate 56. The goblet figures in the collection on view at Messrs. Law, Foulsham & Cole's galleries.

JACOBITE GOBLET FRONT AND BACK VIEWS

THE *Dance of Death* is probably the best known of all Holbein's works. In various forms it has attained a circulation greater than that of any other illustrated book, and is the only one of all the numerous works dealing with the same theme, which were produced during the Middle Ages, that has attained perennial popularity. The designs for it were drawn by Holbein during the years—1519-1526—he was living at Basel, the same period in which he produced his nearly equally famous series of illustrations to the Bible. When he left for England in the last-named year, 41 of the designs had been reproduced in wood blocks by the famous engraver Hans Lutzelberger, whose death interrupted the completion of the series. It was not until 1538 that the first edition of the work was brought out by the brothers Treschel, at Lyons. This contained only the 41 woodcuts finished by Lutzelberger, which were accompanied by French quatrains by Gilles Corrozet; a second edition with the same number of cuts, and Latin instead of French verses, was issued by Jean and François Frellon in 1545; a third edition, more complete—also by Frellon—with 11 additional cuts, in 1547; while in 1562 the most complete of all the early editions was issued, though it was marred by being also the worst printed. It is obvious that anyone desirous of reproducing Holbein's designs is faced by a choice between taking them from an early edition or one which, though more complete, contains cuts which, having been printed later, were presumably struck off when the original blocks were more worn. Mr. Frederick H. Evans and Mr. Arthur K. Sabin, in their new re-issue of Holbein's famous work, have reproduced the woodcuts from the 1547 edition—the first that was practically complete—and added to them the two cuts of *The Bride* and *The Bridegroom*, which were first issued in the 1562 French edition, and have taken the latter as their authority for the verses and texts which accompany the illustrations. Their choice is largely justified by the results, for their reproductions of the original cuts attain a high general level of excellence. They have eliminated certain plates which were included in the 1547 edition, viz., the *Putti* (groups of children) and the *Memento Mori* (coat of arms) as having no connection with the subject of the work, and *The Last Judgment* as not being the work of Holbein. They have also rearranged the order of the plates so as to bring them more into the sequence of interest. This re-editing of the book when no attempt at a fac-simile issue is intended is perfectly justifiable, for one suspects that Holbein himself had little or nothing to do with the arrangement of the work when it was first issued. He was in England at the time, and they never had had a copy of the book sent to him, otherwise one would think that an English version of the book, so graphic in its pictorial illustration and so didactic in its intention, would have been published during his lifetime. The present re-issue is one of the best ever produced, and, indeed, from an artistic or literary standpoint, there is little scope for improvement. Its production has obviously been a labour of love, and neither labour nor material has been spared to make it as attractive as possible. The reproductions in line process work by Mr. Evans have been enlarged to four times the size of the originals, an innovation by which Holbein's designs gain in impressiveness, and the boldness and certainty of Lutzelberger's masterly work can be better appreciated. The fine photographic reproductions of Mr. Evans are seen to great advantage by having been hand printed on hand-made paper, a task which Mr. Sabin has performed with sympathetic touch.

"The Dance of Death," by Hans Holbein Edition limited to 200 copies, on hand-made paper (Frederick H. Evans, 32, Rosemont Road, Acton 25s. net)

The latter is also responsible for a number of the English versions of the French quatrains which accompany the plates; and, while following the sense of the originals very closely, has succeeded in imparting to his own versions a freshness and ease which makes them read more like original work than translations. The type, setting, and mounting of the book fittingly correspond with the excellence of the plates, and it altogether forms a most desirable edition of Holbein's famous work.

To the Editor of THE CONNOISSEUR.

SIR,—I do not know if you ever allow those you criticise to reply to their critics in your pages; but there are some statements in your notice of my book, *The Wonder of Work*, which I should like to criticise, so that, even if not your custom, I would crave permission to be allowed to do so.

"The Wonder of Work"

I do not pretend to dispute your critic's opinion of my work as etcher or lithographer. I would only say that if my etchings are so much better than my lithographs, why does he mention as "amongst the best of all" the illustrations in the book a lithograph?—and then proceed to praise it highly!

As to Turner, whose work alone, among that of artists from the earliest time to the present, he singles out from the introduction to the book, I have always known that Turner was a great artist, and I have said so in *The Wonder of Work*, but as your critic quotes, and I repeat, "when he came to fact he was often ridiculous or pitiful." Your critic then gives a list of Turner's works which he says would condemn me for this statement.

THE SCULLION BY JOHN RILEY
FROM DR. BORENIUS'S "CATALOGUE OF THE PICTURES BY THE OLD MASTERS AT CHRIST CHURCH, OXFORD"

Very well. Nearly all the subjects in the critic's list are "agricultural," and I specially said I was not referring to "agricultural" subjects in art in *The Wonder of Work*, but to industrial and commercial work; but included in his list is the print from the *Liber Studiorum*, *Windmill and Lock*, by which I am to be specially condemned. Now I know this *Liber* plate well, and I have also looked up Ruskin's description of it, *Modern Painters*, vol. iv., page 7 and onward. We are told there, in most pathetic and sentimental music, all about the function and meaning of the mill; but not that the sails, as far as can be made out, are put on wrong, that they would not turn, that the lever would not work—at least I never saw one like that, in fact, the mill is drawn with all the carelessness Turner could cram into it, and any miller, or anyone who has really drawn a windmill, would tell you so. Further, the "lever," out of which Ruskin wrings so much pathos, is not a lever at all, but a hand-rail with meal-bags hanging on it; the real lever is the flight of steps, which he never mentions! As to the lock—well, both the sets of gates open the wrong way, that is if the men working them mean anything! And the upper ones would be smashed the minute the lower ones were opened, only, as a matter of fact, they could not be closed, and the men trying to shut them would be chucked by the smash-up on to the canal boat drawn across the canal, which would dam up the water long enough to drown the horse eating the dock as big as himself. The canal boat would collapse, and the whole country be flooded by the rush of all the water between this lock and the next above! And this would only have been the beginning of the "*'orribl' deesastr.*" There are more facts of a similar nature in this great work, but the composition and warm sunset are fine. But in discussing some of Turner's facts, it is just as well to regard others of them as fancies, and not be hypnotised by Ruskin's sentiments or humbugged by Turner's carelessness.

Nor was "agriculture," as your critic says, "the great industry of Turner's time," any more than of any other time. The great, the characteristic industrial Wonder of Work of his time was the building of railways, and, save in *Steam*, *Rain*, *Speed*, he almost ignored it. Probably all Ruskin's fault. There is some study of building in the *Liber*.

He ignored, too, so far as I know, industrial works completely, but I am not familiar with all the twenty thousand numbers in the National collection.

Your critic also says, in comparing my shipping to Turner's in *The Harbour, Genoa*—I am honoured—that my sails are not well drawn; that I have only suggested the ships by a confused network of strokes, and that most of the strokes are meaningless; that I do not give detail or definite form to any of the vessels represented. Well, as to the sails, there are only two sails that I can find in the lithograph, and they are such little ones, but I do not see anything wrong with them any way. As to

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want of definiteness, as the lithograph was made at twilight, after the lamps were lit, I should have thought definiteness was the last thing needful. Well, another critic has called it a masterpiece, and you can take your choice. Yet I made this lithograph because the subject reminded me, as did that of the *New Bay of Baie*, in *The Wonder of Work*, of the motives—the same motives which they found in the same place—of two great artists, Claude and Turner, whose work I have always studied, and whose traditions I have always tried to carry on as best I can.

Yet great men make great messes sometimes, as Turner did when he invented facts out of his head, and there is no reason to be fooled by him as Ruskin was.

Yours,

3, Adelphi Terrace House, Robert Street, Strand. JOSEPH PENNELL.

The Critic's Reply

MR. PENNELL'S letter is misleading. My criticism that "perhaps the best of the drawings included (in *The Wonder of Work*) are those executed in etching," has been twisted into the assertion that Mr. Pennell's "lithographs are so much better than his etchings." I never inferred that Mr. Pennell could not make a good lithograph, and, when I came to one I liked, was glad of the opportunity to "praise it highly," though for merits other than those I pointed out as characterising his etchings. Mr. Pennell complains that I singled out his allusions to Turner, but Turner was the only artist against whom he made a lengthy attack; and the point in it to which I took especial exception was not the assertion that "when he (Turner) came to fact he was often ridiculous or pitiful," but the more sweeping statement that Turner "had not observed work" or "noted facts." Mr. Pennell failed to qualify this by saying he "was not referring to *agricultural* subjects in art in *The Wonder of Work*, but to industrial and commercial work," for his only statement on the subject does not occur until several pages later, when he merely expresses a wish "to speak only of industrial work," and, as a matter of fact, he singles out many artists for high praise who never attempted to depict work of this character. I did not select any individual print in the *Liber Studiorum* by which Mr. Pennell "was to be especially condemned," but mentioned the *Windmill and Lock*, in company with eight other subjects from this publication, as a few instances among many hundreds in which Turner had observed work and recorded facts. Whether Ruskin was correct or not in his description of the plate is altogether immaterial, as Ruskin was not alluded to in my review. I cannot acknowledge the correctness of Mr. Pennell's narrowing theories regarding the lock gates; to me they appear to be accurately drawn, and the men engaged in closing them to be in their proper position. I am not sufficiently versed in aerodynamics to know if Mr. Pennell's objections to the mill sails can be scientifically substantiated, but if they are not based upon a surer foundation than his assertions regarding agriculture and railway building, they may be dismissed very lightly. Mr. Pennell flatly denies that "the great industry of Turner's time was agriculture," and substitutes for it the "building of railways." Now, during the greater portion of Turner's life railways did not even exist; the Liverpool and Manchester Railway—the first thirty-mile stretch ever built—was not opened until he was fifty-six, and at the time of his death railway makers and workers combined did not amount to a tithe of the number of agricultural workers. Mr. Pennell asserts that Turner "ignored industrial work completely," and implies that the artist's record of non-agricultural work is confined to his *Steam, Rain, and Speed*, and "some study of building *in the Liber*"; but in his reference to Claude, he gives the latter especial praise for finding the "Wonder of Work in commercial harbours dominated by necessary lighthouses and in hustling cities." Is he ignorant of Turner's more numerous records of similar themes? If so, he is scarcely qualified to criticise the artist's work; if not, why does he, in *The Wonder of Work*, hold up Turner merely as an unsuccessful imitator of Claude? With regard to Mr. Pennell's complaint about my criticism of his *Harbour, Genoa*, I said nothing about his sails not being well drawn; I must confess, indeed, I never realised that he had intended to draw any. He asserts that he has discovered two, but, so far, I have failed to find them. Probably some of my adverse criticism on *The Wonder of Work* may have resulted from my having different conceptions to those held by Mr. Pennell as to the meaning of this phrase. Mr. Pennell takes a well-known sentence from Whistler to suggest his idea; showing "how in London 'the poor buildings lose themselves in the dim sky, and the tall chimneys become campanile, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairyland is before us.'" Mr. Pennell adds: "That is the gospel of '*The Wonder of Work*.'" Now, Whistler's statement is perfectly logical; he was preaching no gospel, but showing how the darkness of night veils the ugliness of mean and unsightly things, and, by enveloping them in mystery, renders them fit subjects for the artist. But where does the "wonder of work" come in? Is one to infer that Mr. Pennell considers work in all its aspects to be so *wonderfully* ugly that it should be only depicted when the light is sufficiently dim to veil its true appearance?

"Pictures of War Work in England," by Joseph Pennell, with an Introduction by H. G. Wells (William Heinemann. 6s. net)

MR. PENNELL'S preface and much of the substance of his notes to his *Pictures of War Work in England* might be eliminated with advantage. The former is rendered redundant by the excellent introduction written by Mr. H. G. Wells, which says all that is necessary; while the notes are only useful when they chronicle definite facts. The importance of the work, however, is not to be measured by its author's literary contributions, but by his drawings; and these are very good—better on the whole

than any he has made since his Panama series, which they surpass in variety of interest. They appear to be expressed with greater understanding and explicitness than almost any of his recent work, and decidedly gain in concentration of effect by reproduction on a comparatively small scale. Mr. Pennell's book forms an unbiassed record of the almost incredible industrial effort which Britain is making in her production of war munitions. These fifty views of, perhaps, half as many works give us some idea of the prodigious amount of work which is being effected in the four or five thousand factories which have sprung up throughout the length and breadth of the kingdom. In a drawing entitled *The Bay of a Thousand Girls*, we are shown a seemingly endless vista crowded with whirring machinery, this gigantic bay being only one of the nine or ten constituting a single factory, which stands on what was open field only a few months before the artist saw it in full working. Other drawings show old disused factories transformed into bustling hives of energy; huge, towering glass houses, filled with turrets in the making, which have come into being almost with the suddenness of Aladdin's palace; endless series of guns and shells; gigantic cranes and steam hammers; flame-lighted furnaces; forests of smoke-belching furnaces; and towns of munition workers' cabins. It is well that we should have a permanent record of this world of machinery, though perhaps Mr. Wells, in his introduction to the book, rather over-emphasises the importance of these huge engines of industry to the detriment of the men and women who have planned, erected, and are working them. After all, machinery is but ephemeral.

Another fifty years and scarcely a vestige of it will survive, but the spirit and energy which has brought it into being and caused millions of the Empire's sons to offer up their lives on the battlefield will remain a precious heritage to the British race so long as her language is spoken.

THE KNIGHT AND DEATH
FROM "THE DANCE OF DEATH"

(FREDERICK H. EVANS)

"The Western Front"
Drawings by Muirhead Bone
Part I.
("Country Life," Ltd. 2s. net)

THE drawings of *The Western Front*, by Mr. Muirhead Bone, serve in a measure as a corrective to those by Mr. Pennell of our industrial works. While the latter aggrandise the importance of machinery, Mr. Bone's record reminds us that it is still the man behind the machine who counts for most in the end. He shows us our troops in various situations—on picket, in front of their dug-outs, at their messes, in charge of German prisoners, disembarking on French quays, in hospital and hospital ships, and, most interesting of all, setting out on the big push in the Battle of the Somme. The last-named drawing was obviously made well within the range of the enemy's shells, and gives a vivid impression of how the advance of a large body of troops in battle actually looks. Besides his pictures of troops, from the commander-in-chief downwards, Mr. Bone depicts some of the destruction wrought by the war in town and country. The scenes of desolation—a ruined street of Ypres for instance—seem appalling; and yet, when the artist gives us more far-reaching vistas, like the one shown in his *Distant View of Ypres*, it would seem that the war, gigantic as its effects have been, is powerless to materially change the face of nature, for this wide-spreading landscape appears hardly to show any trace of its ravages. Most striking of all is the drawings of *Tanks*, showing one of these formidable engines of war moving forward with apparently irresistible force. Mr. Bone has succeeded in imparting an air of diabolical vitality to it, so that it appears like some huge monster crushing to the ground everything that bars its forward path, and enables one to appreciate the terror with which these machines are regarded by the Germans.

Dr. Borenius's "Catalogue of Pictures by the Old Masters in the Library of Christ Church, Oxford"

MOST people who go to Oxford visit the Hall at Christ Church, but relatively few pass into the adjoining Peckwater Quad to see the pictures in the library. Indeed, a visit to the rather forbidding and uninforming exhibition-rooms on the ground floor has hardly been calculated to lead the average tourist to inscribe this item of his tour on the tablets of his memory with a *Cressa nota*. How many times has the present writer viewed, first with amazement and then with amusement, the time-worn, tattered slips of paper which too long passed as "labels." As the years wore on, and the positions occupied by the pictures came to be regarded almost as their final resting-places, many of them assumed a peculiar and not-very-welcome aspect which distinguished them from their fellows. Where there was no morphological characteristic in the painting, the crumpled label had often collected a peculiar nest of dust on its lower edge. Or its special feature might be the pencil-record of Waagen's opinion of 1835, reinforced in 1850, the considered view of some Morellian a generation later, or the fortunately-recorded attribution of Mr. Berenson on his latest visit.

The unquestioning layman might from this very speciousness of antiquated lore only too easily persuade himself that he had had the good fortune to "bag" in a single room a couple of Margaritones, a couple and a half of Cimabues, and a brace and a half of Giottos! For did not the "labels" say so? And was he not also lucky to come upon a work hanging near by, and assigned to that truly mythical painter Alissio (*sic*) Bonderetti (*sic*)? Perhaps a wanderer who had strayed out of the beaten track to some such inaccessible place as Monte Oliveto Maggiore, Subiaco, or Todi, in search of antiquity rather than beauty, might regard these official time-battered attributions with some of the veneration accorded to the super-scratchings on a palimpsest. But even the scribe who left his mark on the once-used parchment did not, in his careless transcription, perpetrate quite so many errors as were afforded until recently by the Christ Church "labels." Even the mere novice in art history, if accompanied by an informing friend, would learn that "Alissio Bonderetti" was the creation of an over-fecund imagination that had not pierced the gloom extending back to the fifteenth century, in which lived that attractive Florentine painter, Alessio Baldovinetti, who, by the way, did not paint the picture (No. 43) once assigned to him. But if the less-credulous were disposed before long to scoff at the aforesaid time-consecrated "labels," how were they to appraise the sheets of thick paper in each room which passed as the hand-catalogues? Moreover, were not the attributions in the hand-catalogues in strenuous confliction with the two, three, or four names which had long been scribbled, scratched out, and again scratched in on those bothersome bits of paper to which we have already referred? In fact, it only needed the questioning look of a fellow-visitor (who might perhaps recall Hallam's mention of "the celebrity of Oxford's scholastic disputations") to draw forth an exchange of opinion which almost instantly developed into mild badinage.

But these unregenerate days have now passed away, as Dr. Borenius's *Catalogue of Pictures by the Old Masters in the Library of Christ Church, Oxford*," published at 5s. net by the Oxford University Press and Mr. Humphrey Milford, conclusively proves. The Introduction places before us a succinct summary of the history of the collection, which owes its foundation to General Guise, whose death is recorded in the *Gentleman's Magazine* for 1765. It seems that the Library was not completely finished until 1761, a year after the General had made his will. Subsequent to the Guise Bequest, works were presented in 1828 by the Hon. W. T. H. Fox-Strangeways, who, having spent much time in Florence as a young man, eventually became fourth Earl of Ilchester. (Curiously enough, there is no portrait of him to-day at Holland House.) Moreover, Miss Landor and Miss Duke, in 1897, presented many works which had once formed part of the collections of Walter Savage Landor in Florence.

The pedigrees of very few of the items in the collection have been handed down or can be now ascertained. Moreover, the majority of the 341 paintings are of little æsthetic or financial value, and, even since they have been sifted with the scholarly care invariably shown in the work of Dr. Borenius, their ascriptions are vague. Three hundred of them belong to the various schools of Italy, and a certain proportion of the earlier works have that attraction and spiritual content which always accompany primitive art. The Flemish, French, German, Dutch and Spanish schools together provide us with thirty others, and the classification closes with an example of the seventeenth-century English painter John Riley, *The Scullion*, and an early portrait by Reynolds. When we consider how many copies and altogether negligible canvases are here catalogued, and that only fifty-five have now a definite attribution, it is to be regretted that the author has limited his notes, as now published, to the pictures at present on view in the Library, and has thus made no mention whatever of the authorship, subject, or measurement of the forty nondescript works still remaining in store. Again, we could have wished to have some description, however short, of those which may now be inspected but are not included among the sixty-four illustrated paintings.

Dr. Borenius quotes certain passages from Waagen, who held that "whoever sees Oxford for the first time has seen an entirely new thing and laid in a store of impressions as ineffaceable as they are novel," but probably owing to an inaccurate reference our author failed to note that *The Butcher's Shop* given to Annibale Carracci offended the German critic (page 47) by "the vulgarity of the idea." Malvasia will be searched in vain, we think, for any confirmation of the traditional circumstances under which this large canvas came to be painted. (By the way, it always used to be hung too high in the Library, but perhaps this is no longer the case.)

Our author might with advantage have pointed out that the small upright panel by Sano di Pietro (No. 72) is in composition and technique closely related to, but judging from the illustration inferior to, the *Madonna with two Saints and two Angels* in the collection of Mr. Berenson at Settignano. We may remark that the same private collection near Florence contains a *Madonna* by Lorenzo Monaco which exceeds in beauty that here assigned (No. 19) to an unknown pupil of Lorenzo, which has also points of contact with paintings of the same subject in the collection of Conte Vecchietti at Bibbiena, in the Louvre, and at Berlin. It is difficult to understand on what grounds the author would place the birth of Correggio "shortly before 1489," a date five years earlier than that usually accepted. Furini's death may have taken place three years later than the date here given, a remark which applies also to Calcar. There can surely be little doubt that Baroccio was born in 1526, and Catena may well have been born ten years earlier than the date here offered. In any case, we consider it impossible to fix the death of Pontormo anything like as early as 1537. We more usually read of Bernardo than Bernardino Strozzi, who, like Ippolito Galantini, was nick-named not only Il Prete Genovese, as our author points out, but also Cappuccino. In a book singularly free from typographical errors we have found only two mis-spellings —in the name of the Burgomaster painted by Calcar (No. 201) and in the title of No. 206. Seeing that the present author has had to some extent to make bricks without straw, and yet has taken his own line with conspicuous enterprise and critical judgment, he is to be congratulated on achieving a full measure of success.

M. W. B.

"A Diary of the Great Warr," by Saml. Pepys, jun. (5s. net); "War Phases according to Maria," by Mrs. John Lane (2s. 6d. net): "Our Hospital A B C," Pictures by Joyce Dennys, Verses by Hampton Gordon and M. C. Tindall (3s. 6d. net) (John Lane)

If gratitude is to be measured by benefits received, we owe a heavy debt to English humorists for their services during the war. That we have neither given way to unmanly panic, nor lost hope when the political horizon was most tenebrious with gloom, is largely owing to their efforts. Zeppelins have visited us, submarines devastated our commerce, and the second mightiest fleet in being, assembled within a day's easy steaming, in readiness to raid our unfortified coast towns, yet there has been neither terror nor misgiving, for how could we be fearful when our wittiest authors and artists were inciting us to laughter at the humorous aspect of such dangers? And so fleets and armies, which might otherwise have been kept at home to allay alarm, have been rendered free and mobile for offence. Another service, hardly less important, that humorists have rendered, is to good-naturedly expose the unconscious hypocrisy of that large section of the community who make patriotism a cloak for self-advertisement, and deceive themselves into believing that they are helping in war work when they are merely working for their own social or pecuniary advantage. Mrs. John Lane, in her *War Phases according to Maria*, and the author of *A Diary of the Great Warr*, who writes under the pseudonym of Samuel Pepys, jun., have done yeoman work in this direction. The *Diary* has already reached its fifth edition, and, judging by its delightful humour, the keen insight into human nature which it displays, and the vivid picture of what may be termed the egotistical side of London war life it presents, there is no reason why it should not double the number of its editions. Pepys, himself a little more egotistical than his famous ancestor, sedulous in effecting economies which shall not interfere with his own comfort, ever making resolutions only to evade carrying them out, and credulous of all the gossip concerning the war, is inimitably drawn, and his club cronies, if more slightly sketched, are equally good. Best of all, perhaps, is the record it gives of the war from day to day, and the contemporary rumours concerning it and the Government. In this way it forms a vivid picture of the time through which we passed, and the amazing stories which were passed from mouth to mouth, most of which never gained the dignity of print. The illustrations are worthy of the text, Mr. M. Watson Williams portraying the different personages mentioned in the diary with a keen eye to their characteristics, and realising them with a humour that is never forced or exaggerated; while the individual plates are marked by good line work and fine decorative quality in the arrangement of the masses of black and white.

Mrs. John Lane's Maria has already been introduced to the public. She is one of those characters whom once we meet we feel that we have always known. The war has not altered her one whit; it has merely diverted her attempts to get Society into another channel, and caused her to adopt various fashionable economies which, in the long run, generally serve only to increase expenses. Marie's *naïveté* is always delightful; her egotism is so artless and transparent that it commands the readers' sympathies, and they become her stalwart partisans in her efforts to vie with the equally egotistic though far more clever Mrs. Dill-Binkie. The episodes of Maria's encounter with the Duchess, her rout of the redoubtable Mrs. Dill-Binkie by revealing the latter's dire margarine secret, and of the convalescent who fled back to the trenches because his face was "nearly all washed away" by the amateur nurses, are among the best of the scenes in a book which is brim full of humour, shrewd observation, and good-natured satire from first page to last. Miss A. H. Fish, who has added a new phase to war-humour by her inimitable *Eve* drawings, is especially happy in her illustrations. She has hit off the engrossing earnestness of Maria's individuality to a nicety, and the air of suburban smartness which she manages to impart to the latter's most resplendent attire, more by suggesting that Maria is fully conscious of its gorgeousness than by depicting it as not conforming with the latest dictates of fashion, is a shrewd piece of characterisation. Miss Fish's economy of line and the complex environment of twentieth-century life in a method which entirely discards

realism and is essentially decorative in its aim, makes her work highly interesting from an artistic standpoint.

A third topical work, emanating from the same publishing house, is *Our Hospital A B C*, an alphabet accompanied by facile and easy verse by Messrs. Hampton Gordon and M. C. Tindall, illustrated by plates in colour after clever drawings by Miss Joyce Dennys. The drawings take off the humours of hospital life with unfailing good nature, and would seem to denote an intimate acquaintance by the artist with the scenes she depicts. They are marked by a happy power of characterisation, sound draughtsmanship, and an ability to attain highly effective results with simple flat washes of colour. Probably no book that has been published lately would be more welcome as a gift to the numerous military hospitals and convalescent homes, which are appealing for light literature, for it would certainly provoke many a hearty laugh from both patients and nursing staff.

"Gothic Ornaments," by Augustus Pugin (J. Tiranti & Co. £1 12s. net)

IT is unfortunate for the posthumous fame of Augustus Welby Northmore Pugin that his name is not more generally associated with the building of the Houses of Parliament at Westminster. This may not constitute the most perfect Gothic building of its time, but it is unquestionably the largest and most impressive, and the one that appeals most strongly to the popular imagination. Though Barry practically monopolises the credit of this, he had Pugin as collaborator, and the latter was responsible for most of the Gothic tracery and ornament which constitutes such an important feature of the work, and which probably no other man at that period could have successfully evolved. Other of his important works included the Roman Catholic cathedrals at Southwark and Killarney; but perhaps his greatest achievement was shown less in actual design than in the leading part he took in the revival of Gothic architecture. By example and precept he led the way, from the Strawberry Hill Gothic initiated by Walpole to the best and purest forms which were to be found in the French and English buildings belonging to the great periods. One of his most useful contributions towards this end was his well-known book on *Gothic Ornaments*, for which he made some hundreds of detailed drawings, illustrating every description of decorative detail which is exemplified in the Gothic buildings of England and France from the eleventh to the beginning of the sixteenth century. Pugin brought an almost unrivalled archæological knowledge and a finely educated eye to aid him in his task, and his selection of practical examples of the best kind of Gothic work still remains one of the most useful works of its kind to the working student. Originally issued in 1831, and again reproduced in 1854—two years after Pugin's death—both editions have long been out of print. It seems a little surprising that a third edition of this valuable work has not been published before, but the new edition now published is only the more welcome on this account. It is handy in form, excellently printed, and the reproductions of Pugin's drawings do full justice to the originals. The work is the more valuable because these drawings were made by a practical architect thoroughly cognisant of what features to select and emphasise. They illustrate numerous specimens of wood-work as well as stone, and, wherever necessary, the section of the carving as well as the front view is given. As a book for study or reference it is difficult to over-commend its value to the young architect.

"Collecting Old Lustre Ware," by W. Bosanko Collector's Pocket Series (W. Heinemann 2s. 6d. net)

A VALUABLE addition to the "Collector's Pocket Series," edited by Sir James Yoxall, M.P., is the volume on old lustre ware by Mr. W. Bosanko. The work treats on a subject on which comparatively little has been written, and is not a mere compilation, but is informed with much original research. Perhaps one may question the title of the work as being too broad for the scope of the latter, for Mr. Bosanko makes practically no attempt to deal with any wares but English. On these, however, he writes with authority, tracing the developments of all the different forms of lustre from the time that its manufacture was introduced into this country up to the middle of the last century. He is not afraid of contesting opinions advanced by earlier writers, and in every case brings forward substantial evidence to support his views. He is able to identify most of the individual types of ware with the factories from which they emanated—a by no means easy task, for the attributions given to pieces are often highly contradictory, and in many instances they are allotted to makers with whom they have no connection. The illustrations to the volume are well reproduced and selected from characteristic examples, and, altogether, the author may be congratulated on having produced a useful, authoritative, and well-written book.

"Rip Van Winkle," illustrated by Arthur Rackham. (William Heinemann 6s. net)

NEARLY a century has elapsed since Washington Irving wrote *Rip Van Winkle*, but of the many illustrated editions of the story it is questionable whether any have been more wholly charming than the one issued in 1905, embellished with Mr. Arthur Rackham's delightful designs. Several editions have appeared in the interval, and now a fresh one has been issued at a popular price. About half the coloured plates of the original have been eliminated, but, as some compensation, several fresh designs in black and white have been added, and the number still retained—over twenty—includes the bulk of those concerned with Rip Van Winkle himself. Mr. Rackham has entered thoroughly into the spirit of the story; whether in his drawings of the hero, his wife and children, or the little men playing at ninepins, he always interprets the author in a convincing manner, setting down every detail mentioned in the narrative, and superimposing on every scene a charm of manner, a dainty whimsicality of fancy, and an instinctive feeling

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TUDY OF A YOUNG GIRL
Y JEAN BAPTISTE GREUZE
t Montpellier

[*Photo Mansell*

for beauty which are peculiarly his own. Tastefully mounted and well printed, the volume forms one of the most attractive of the season's issues.

"The Print-Collector's Quarterly" (Published for the Museum of Fine Arts, Boston, by Houghton Mifflin Co., Boston $2 a year)

THAT dainty little American periodical "The Print-Collector's Quarterly" contains some unusually interesting articles this month. That by Mr. G. A. Williams on "Robert Havell, Junior," the engraver of Audubon's *The Birds of America*, is obviously the fruit of much original research and forms a valuable addition to Anglo-American biography. Mr. Frank Weitenkampf writes learnedly on Fantin Latour's lithographs, though one would suspect that in his transfer work the artist did more retouching on the stone than Mr. Weitenkampf suggests. Other contributions include "Corot as a Lithographer," by Mr. W. A. Bradley, and "Adolf Von Menzel," by Miss Elizabeth Luther Cary. The numerous half-tone illustrations are well selected and admirably printed.

"The Romance of a Raphael," by A. E. Ravina (Grafton & Co. 5s. net)

IN *The Romance of a Raphael* Mr. A. E. Ravina writes an interesting monograph on a picture now in the possession of Mr. Houghton, of Bromley, Kent, which the author attempts to show is a portrait of Vittoria Colonna by the famous Umbrian master. Probably the most convincing evidence on a matter of this kind, where no direct documentary proof can be adduced, would be the favourable testimony of some of the leading authorities on Raphael's work. Mr. Ravina, however, fails to produce this, and until his opinions are reinforced by those of other experts, it is probable that the discerning reader will hold his verdict in abeyance. The picture possesses no pedigree, but so many masterpieces have come to light without their histories having been discovered that this fact need not weigh unduly against its authenticity. Mr. Ravina shows how, thirty years after the death of Raphael's friend and patron, Baldassare Castiglione, a mirror was discovered in his house which opened with a secret spring, and inside the mirror was a portrait of a lady by Raphael, together with two sonnets in the handwriting of Castiglione expressing his hopeless passion for her. The picture disappeared, and Betta Negrini, the historian of the Castiglione family, who recorded the discovery, only described it as "the portrait of a very beautiful and most illustrious lady by the hand of Raphael." Subsequent writers, apparently without due authority, jumped to the conclusion that the lady represented was Elizabetta Gonzaga, wife of Baldassare's master, the Duke Urbino; but as at the time of the writing of the sonnets Elizabetta was a widow of forty-six —several years older than himself—it is hardly possible that Baldassare cherished a secret and hopeless passion for her. On the other hand, Mr. Ravina brings forward evidence which shows that it was quite feasible that the poet cherished a passion for Elizabetta's niece, Vittoria Colonna; that the picture closely corresponds with Vittoria's known portraits and also with Raphael's work at the period, and that it answers to the description of the picture referred to in Baldassare's sonnets. The writer confirms his contentions with numerous reproductions taken from Raphael's pictures and other portraits of Vittoria, and if, as has already been said, he does not prove his case, he at least invests it with great probability. The little volume is ably written, and the evidence, which has been collected from many sources, is presented with great forensic skill.

"The Human Tragedy," by Anatole France (John Lane 10s. 6d. net)

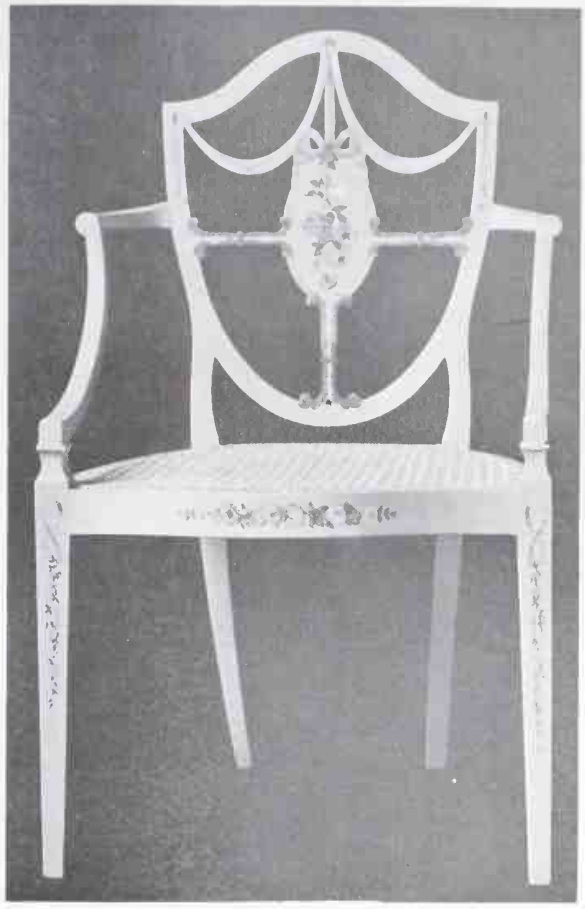
IN *The Human Tragedy* M. Anatole France retells the old legend of Faust and Mephistopheles, but presents it in a different setting and with different characters enacting the principal parts. Marlowe and Goethe presented the failure of man to attain happiness through knowledge. M. France gives the reverse side of the picture—the loss of man's happiness caused by his gain of knowledge. His hero, Fra Giovanni, is a humble monk of the order of St. Francis, who endeavours with naive simplicity to follow literally the precepts of his patron. For a time all goes well with him, for though he meets with contempt and persecution, his consciousness of his good intentions and his faith that all his actions are promoting the cause of righteousness cause him to regard his unmerited sufferings as a prize of victory—the winning of the crown of martyrdom. Satan in various guises implants doubts in his heart by showing him that his actions are provocative of evil as well as good; that no single truth is wholly true; and, finally, by rescuing him from prison, and letting him taste some of the delights of the world, leaves him with his simple scheme of happiness shattered, yet unregretful because, through its loss, he has "tasted the fruit of the knowledge of good and evil." The allegory presents some of the deepest problems of moral philosophy, and, if it leaves them unsolved, it is because every reader must solve them in his own way. The charm of the work is much heightened by the beautiful manner in which it is presented. The plates, in colour, from drawings by M. Michel Sevier, which serve as illustrations, are especially good. Conceived in the same style as the miniature pictures forming an adornment to old illuminated manuscripts, they admirably suggest the mediæval environment of M. France's narrative, and, by giving an air of remoteness to the scenes represented, make the strange happenings which occur among them the more credible. The artist, moreover, shows a lively feeling for fine colour and well-balanced decorative arrangement, while he has not permitted the archaic style which he has adopted to hamper his power of dramatic expression or of presenting a scene vividly and with full attention to the details o the setting. Mr. Alfred Allinson, who is responsible for the translation, has made the English version read with the ease and charm of an original, so that altogether the publishers may be warmly congratulated on their presentment of M. Anatole France's latest work.

The Herbert Horne Collection at the Burlington Fine Arts Club

It is difficult to find an inclusive title for the exhibition of early English water-colours held at the Burlington Fine Arts Club (17, Savile Row). It comprised the Herbert Horne collection, lent by Mr. Edward Marsh, its present happy possessor, and eighteen examples by Alexander Cozens borrowed from various collectors to reinforce the already strong representation of this artist among the Horne drawings. The Cozens works all told, however, did not comprise more than a fifth of the exhibits, and among the latter were items of equal or even greater individual interest. The late Mr. Horne unequivocally regarded Cozens as the father of the British school of water-colour painting. One would be more disposed to entertain the claim if the adjective "modern" was prefixed. Water-colour painting goes back to the days of illuminated missals, and it may be suspected that if an adequate representation of British art from the earliest periods could be gathered together, all the links in the chain between the work of the Celtic illuminators in the seventh century and the impressionist work of to-day would be found exemplified. Cozens, who was the natural son of Peter the Great, practised at a time when English water-colour painting was almost monopolised by topographical artists; it was an epoch when the English patrician had become a traveller, and desired views of the places he had visited or ought to have visited. The landscape draughtsmen of the time occupied the rôle which is now filled in a more humble manner, though with a greatly enlarged patronage, by makers of photographic views and picture post-card printers. Side by side with these men were a number of artists whose work constituted a protest against merely topographical record, and who placed tone, feeling, and composition as higher qualities than the superficial realism then in vogue. Alexander Cozens was among the earliest of these. The date of his birth is not known, but he was the senior of Richard Wilson by at least a decade, and came to England, after completing a long course of study in Italy, in 1746—three years before the younger artist set off for the latter country, and nine before he set up his easel in London as a landscape artist. Wilson, who had no private means, drifted

LOWER PART OF PAINTED BOOKCASE

into penury through his attempt to practise fine art as opposed to topography. Cozens was more fortunate. His royal, if irregular, birth stood him in good stead—he became drawing master to the court, and consequently was not dependent upon the sale of his work for a livelihood. One may say of him that he laid down principles which other men subsequently carried out to greater advantage. He anticipated Wilson in following Claude, and tried to adapt the classical formula of the latter to romantic landscape; hence about all his work there is a certain remoteness from nature, a suggestion that he approached it through a convention rather than attempted to make direct interpretation. His masses of light and darkness always seem arranged according to preconceived ideas, and his mountain contours fall into symmetrical lines rather than assume the jagged and irregular aspects they would wear in nature. Yet Cozens, if he did not always follow nature, knew it well. His fine *Mountain and Wooded Valley* (No. 22)—a work engraved by Pether—was true in all its essentials: in the form, weight, and mass of the steep bluff in the mid-distance, the mountain beyond, and the tree-dotted slopes of the vale from which they rise. One does not know where the original spot was situated, but it was suggestive of many typical scenes in Switzerland and elsewhere. The two *Landscape Studies* (Nos. 34 and 38) were interesting as free transcripts from the same scene—a river flowing between high hills—taken from slightly different view-points. One would say that the artist had drawn neither of them with topographical accuracy, as the principal features of the landscape showed certain variations of form which could not be accounted for naturally, but the chief ones were obviously the result of the artist moving some paces backwards, with the result that the most important objects in the foreground of the one drawing appeared dwarfed in the mid-distance of the other. A *Sketch: Trees at Evening*, might also be a direct study from nature. A *Landscape with Dark Hill*, an etching having most of the background painted in sepia, appeared an anticipation of Turner's method in the *Liber Studiorum*. The etched lines were bitten with similar breadth and vigour, while the washes of sepia took the place of the mezzotint or aquatint of the "*Liber*."



PAINTED CHAIR

Cozens was primarily a water-colour artist, while Wilson was essentially a painter in oils. Hence the works by the last-named artist included in the collection were almost wholly studies for creations intended to be perfected in the sister medium—not an end in themselves, but a means to an end. To the same category belonged the sketches by Romney, which were exceptionally interesting as including studies for some of his most famous pictures. They included four schemes for the composition of the *Gower Family*—rough but vivid experiments in arrangement and tone. In two of these (Nos. 91 and 93) Romney had schemed out an upright composition; in the other pair (Nos. 85 and 96) the composition appeared substantially as it was reproduced upon canvas, but in neither of them was the final combination of lights and darks attained. Either Romney made other sketches, or, what was more likely, developed the ultimate arrangement of the picture on the canvas. These notes seemed to show, what was in fact the case, that Romney, though he had a fine feeling for form, was not a great draughtsman, otherwise in these notes, rapid as was their execution, his hand would instinctively have followed more closely the actual forms of the figures he was suggesting. The same idea was conveyed in his *Study* (in pencil) *for Serena* (No. 83), in which the artist appeared to have gradually felt his way to his representation of his sitter. On the other hand, his studies for *The Portrait of a Lady* (No. 108), and for the painting of *Miss Frances Woodley* (No. 124), are freely and vigorously drawn; but in these the graceful arrangements of drapery count for more than the correct anatomical expression.

Interesting drawings by Charles Grignon the elder, Henry Fuseli, William Blake, and other artists serve to remind one that the power of expression of English eighteenth-century figure painters was not limited to work in oil; nevertheless, the early evolution of English water-colour is to be sought for in the work of the landscape artists. The general prevalence of monochrome or low neutral tones among eighteenth and early nineteenth century aquarellists, which was exemplified in the Horne collection, has been explained as originating from

the paucity of brighter pigments for water-colour work. This theory, however, is negatived by the facts that on the Continent water-colours were employed from very early times; that miniature painting on which they were used was at the zenith of its popularity in the late eighteenth century; and that engravings, either printed in colour or hand-painted in water-colours, were extensively issued long before Turner and other artists ventured to generally employ the full chromatic scale in their work. Probably the real reason was the absence of a public prepared to buy water-colour drawings for their own sake. The majority of such drawings were primarily made for translation into black and white, a purpose for which bright colour appeared not only unnecessary but undesirable. In the Horne collection one could trace the gradual abandonment of this limitation. While John Robert Cozens, following in his father's footsteps, though with more poetical insight and greater technical accomplishment, was represented almost exclusively by monochromes, several of which were engraved works, Gainsborough, who pursued landscape for pastime, was shown in some delightful crayon sketches, full of tender though conventional colour. Rowlandson and some of his contemporaries made a third group, with examples drawn in with the pen and simply tinted, so as to be easily reproduced in aquatint, and subsequently coloured by hand. But the artist chiefly responsible for enfranchising water-colour to its full pictorial possibilities was Turner. He, it must be remembered, earned the greater part of his fortune by working for engravers, and one of his great achievements was to show that colour, so far from being a hindrance to reproduction, was an actual help, as calling forth a greater exhibition of skill on the part of the engraver in order to make an adequate translation. It is on this account that the pair of drawings numbered 69 and 70 in the exhibition were so interesting. The latter was an effective rendering in sepia of a Swiss mountain pass, probably between Chamouni and Martigny, by J. R. Cozens, while the companion was a copy of the same by Turner. The latter had not altered any of the principal features, though with sure instinct he had modified many of the minor details, always making more interesting the parts which he touched. But by using blue in conjunction with his sepia he had marvellously increased his range of tonal values, and invested his copy with an atmospheric feeling which the original failed to attain.

Painted Furniture

THE success of Lady Kinloch's effort to provide work for artists during the war by reviving the painted furniture industry was proved by the exhibition of the suite of furniture decorated for Her Majesty the Queen, at Messrs. Tredegar's, Ltd. (7, Brook Street, W.). The enlightened patronage of Her Majesty was shown in acquiring a complete suite, of which all the components were in harmony, in preference to merely one or two pieces which would seem incongruous among pieces of a more orthodox style. The treatment of the suite, though following on the old lines, was less of a direct imitation than an adaptation of the beautiful principles of the old makers to modern requirements, and thus the influence of both Hepplewhite and the contemporary work of the French *ebénistes* was happily shown, the design of Mr. Alexander Maclean, R.B.A., having happily combined these elements. Another innovation was the use of white—not the dead white of commerce, but a beautiful shade of ivory—as the ground for the painted decorations, the old designers almost invariably adopting darker hues. This innovation is the more to be commended as it coincided with the modern taste for light furniture. The actual technique of the artist's work, more especially in the floral designs, showed a greater appreciation of the requirements of furniture decoration than was generally evidenced in the earlier pieces produced by Lady Kinloch's workers, and the charming appearance of the suite should induce others to follow Her Majesty's example and assist this newly-founded war industry, and thus establish a fresh opening for artistic endeavour.

"A Candle-light Portrait," by H. Keyworth Raine

SIR JOSHUA REYNOLDS, in his fourteenth discourse, while speaking of Gainsborough's habit of painting by night, suggested "that the two great colourists, Titian and Correggio . . . formed their high ideas of colouring from the effects of objects seen by candle-light, when not only do they appear more beautiful, but from there being a greater breadth and uniformity of colour, nature appears in a higher style; and even the flesh seems to take a higher and richer tone of colour." Mr. H. Keyworth Raine quotes this statement in his account of his method of painting by candle-light. One does not know if Reynolds's discourse gave him a clue to this method, or whether he arrived at it by independent investigation, for the lighting of Holbein's portraits and other works belonging to early periods of art has been the subject of considerable research during recent years. However, there appears to be no other painter who has put his discoveries to practical use on an extended scale, and Mr. Raine in this respect deserves the credit of being a pioneer, he having, since 1897, executed a large number of these candle-light portraits. His latest work in this métier—a full-length canvas of the Earl of Effingham, now on view at the Graves Galleries (6, Pall Mall, S.W.)—has the merit of being a remarkably good likeness. There is far less contrast in light and shadow than there is in most modern work, the picture being irradiated throughout with an even glow which lights up all the principal objects with equal intensity. Mr. Raine, however, has found compensation for the uniformity of his chiaroscuro in the rich tones of warm colour, happily arranged and harmonised, which dominate the picture. It is a dignified portrait, well put on to the canvas, and certainly shows that a likeness painted in this manner allows of a more exact and uniform view of the features and costumes being given than one in which their aspect is modulated and their local coloration partially transformed by the incidence of strong lights and shadows.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Furniture.

Table.—B532 ("Nystos").—Judging from the photograph sent for inspection, your table is of Chippendale design, but it is impossible to determine its authenticity without an examination of the piece itself. Under the circumstances, we should appraise its value as being from £12 to £15.

Discovery of a Chest.—B541 (Perth).—The curious discovery to which you refer was commented on at the time by the *Historical Register* (issue for March 26th to April 9th, 1773): "Letters from Alnwick, in Northumberland, mention that in pulling down the partition of an old study a chest, filled with antique papers, has been lately discovered, in which were found many curious pieces of antient poetry, that are to be immediately transmitted to his Grace the Duke of Northumberland, and which, it is thought, will furnish no small entertainment to the critical world."

MOTTLED BIRD ORNAMENTS AND SNUFF-BOX (HANLEY MUSEUM)

Thomas Tompion, Junior.—B547 (Macclesfield).—Thomas Tompion, junior, was the nephew of the "father of English watchmaking." In 1694 he was apprenticed to Charles Kemp, and entered the Clockmakers' Company in 1702.

Worm in Furniture.—B553 (Kelvedon).—Your enquiry is one which is often asked of us. It is very difficult to rid furniture of the "worm" when once the pest has a firm hold. Collectors sometimes prefer to test their own theories on the subject. One method of extirpation is to soak the infested piece in a weak solution of glue, another to soak it in paraffin. In any case, it would be unwise to attempt the work yourself. You should refer the matter to an expert restorer. Too much stress cannot be laid on the fact that the treatment should not tend to remove the old surface of the wood, which is esteemed by connoisseurs. We have heard it stated that if a piece of fresh sapwood is placed near worm-eaten furniture the insects will gradually desert the harder for the softer material, when the latter can be burnt.

Painters and Paintings.

Joseph Lee.—B522 (Hull).—Although Joseph Lee called himself a pupil of Zincke, he never studied under that artist. Thus he would be more accurately described as a follower of the other painter, by whose work he was greatly influenced. Joseph Lee exhibited at the Royal Academy from 1809 to 1853, and was appointed enamel painter to the Princess Charlotte and the Duke of Sussex. He was the younger son of John Lee, by a Yorkshire lady, Rachel Oldroyd, and the "enamel portrait, from life, of Mr. Oldroyd," which was hung at the R.A. in 1837, doubtless represented a member of her family. Lee's last contribution to the R.A. (in 1853) was a posthumous portrait, in enamel, of his mother. He died in 1859, and was buried at Gravesend, having married and had issue. Accounts of his life are to be found in Dr. Williamson's *History of Portrait Miniatures*, the *Dictionary of National Biography*, etc. His miniature of Queen Adelaide, in the Earl of Mayo's collection, was reproduced in THE CONNOISSEUR, vol. 23, page 259.

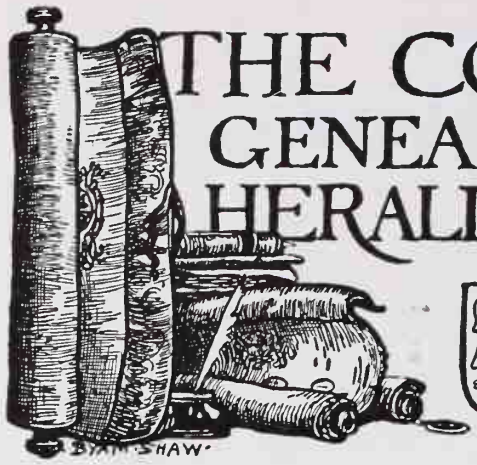
Labrador.—B524 (Tunbridge Wells).—Juan Labrador, who died at Madrid in 1600, was a pupil of Morales, and attained success in the representation of still-life scenes. **Kamper.**—G. Kamper, who flourished about 1700, was an imitator of Van der Neer, to whose hand his pictures are often attributed, although they do not possess the qualities which stamp the work of the greater artist. **Van Alen.**—Jan Van Alen was an imitator of Hondekoeter. He was born in 1651, and died in 1698.

Joseph Connor.—B538 (Dublin).—Joseph Connor was a miniature painter who flourished in Ireland about the last half of the eighteenth century. Little is known about his history.

Pottery and Porcelain.

Eighteenth-Century Variegated Wares.—B531 (Ipswich).—The pair of bird ornaments shown in the illustration are good examples of Whieldon. They are mottled with madder-brown, enlivened with splashes of copper-green. The little snuff-box, shaped as a girl's head, is also probably by Whieldon. You should read the article on the subject of eighteenth-century variegated wares which commenced on page 139, vol. 31, of this magazine.

Niderviller.—B550 (Glasgow).—The BN monogram which you describe would seem to be the mark of the Niderviller factory, near Strasbourg, which was founded by the Baron de Beyerlé about 1760. The monogram stands for "Beyerlé, Niderviller."



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

CHAMBERLAYNE. — Robert Chamberlayne, gent., son of Richard Chamberlayne, late Alderman and Sheriff of London, and Anne his wife, who was the daughter and heir of Robert Downes of Yalling in Kent, gent., bore—1 and 4, Erm. on a pale sa., three leopards' faces or; 2 and 3, or, on a chief az. two antique crowns of the field. *Crest.*—From an antique coronet or, a demi ostrich, in the beak a key wards upward all proper.

PINSENT.—John Pinsent of Devon matriculated at Wadham College 21 Feb., 1616/17, aged 20. He became vicar of Cornwood in 1624, and rector of Tallaton in 1626, and was also a canon of Exeter Cathedral. He was sequestered in 1645 but reinstated at the Restoration, and died in 1661.

RAMSEY.—In S. Michael's Cathedral in the Island of Barbadoes, West Indies, there is a monumental inscription to the memory of Nathaniel Thomas Ramsey, who died 8 June, 1847, aged 44 years; also his mother, Ann Ramsey, who died Dec. 25, 1859, aged 76 years.

LAMBE.—The will of William Lambe, freeman and citizen of the City of London and of the Mistery of Clothworkers, was dated 13 July, 1573.

SWALE.—John Swale, son of John Swale, attorney-at-law, London, was educated at Charterhouse; admitted a pensioner to the College of S. John the Evangelist, Cambridge, 5 June, 1760, aged 16. Tutor and surety, Dr. Brooke.

In the Church of Mildenhall, Suffolk, there are several monuments to the Swale family.

CHANCERY PROCEEDINGS. — (*Continued*). — Some of the following Suits in Chancery may prove of great value to correspondents. Abstracts may be had, for a small fee, on application to the Genealogical Editor:—

Atkins *v.* Barker.
Andrewes *v.* Lady Cambell.
Andrewes *v.* Lomas.
Anderson *v.* Turner.
Alderne *v.* Smyth.
Earl of Anglesey *v.* Smyth.
Ap William *v.* Thos. David.
Astbury *v.* Bransby.
Anderson *v.* Mynn.
Atwaters *v.* Mayor of Rochester.
Altham *v.* Dereham.
Andrewes *v.* Tanner.
Andrewes *v.* Parker.
Ap John ap Morgan *v.* Conway.
Atkins *v.* Burges.
Alford *v.* Lucy.
Awsiter *v.* Chibbald.
Ayrey *v.* Ayrey.
Alsop *v.* Sleigh.
Awsiter *v.* Chibbald.
Altham *v.* Adams.
Ascott *v.* Lady Carnesewe.
Allen *v.* Elton.
Arnold *v.* Miller.
Allen *v.* Gabin.
Ashford *v.* Searle.
Astell *v.* Neale, Kt.
Ap Richard *v.* Greenway.
Allen *v.* Spicer.
Arrundell *v.* Lea als. Kempthorn.
Ayshweeke *v.* Copplestone.
Alford *v.* Barecroft.
Allen *v.* Parsons.
Ap Robert *v.* Lloyd.
Allen *v.* Hall.
Ap John *v.* uz Rees.
Ameredith *v.* Jennings.
Arnold *v.* Fox.
Ashley *v.* Basham.
Ailiff *v.* Palmer.
Ailiff *v.* Stubben als. Curtlowe.
Armestrong *v.* Mynn.
Allen *v.* Yeo.
Adams *v.* Titterell.
Alston als. Benson *v.* Mattocke.
Andrewes *v.* Browne.
Avery *v.* Lane
Apsley *v.* Ailiffe.
Apleton *v.* Hildesley.
Apsley *v.* Hawker.
Ashton *v.* Byam.
Alford *v.* Greene.
Anstie *v.* Wither.
Allen *v.* Waller.
Aish *v.* Aish.
Amvill *v.* Amvill.
Aggerd *v.* Ringrowes.
Allunt *v.* Braybrooke.
Andrewes *v.* Russell.
Ashfeild, Kt., *v.* Weedon.
Alsopp *v.* Briddon.
Antizer *v.* Upton.
Alford *v.* March.
Atkins *v.* Williamson.
Anderson, Kt., *v.* Anderson.
Ashton *v.* Winks.
Artis *v.* Seaborne.
Anwell *v.* Jones.

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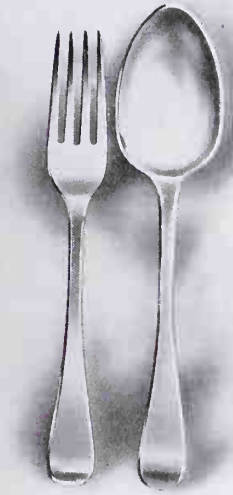

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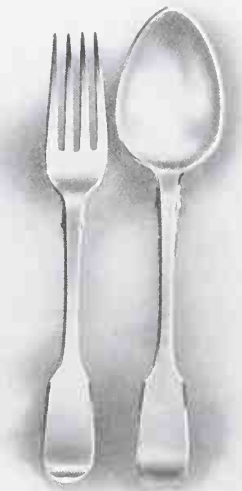

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Our Plates

Sir Walter Armstrong has remarked very truly that many persons are apt to look upon Lawrence "as essentially a painter of women," whereas contemporary taste dubbed him as a portrayer of men. This is due in some degree to Cousins's mezzotints, which have helped to popularise certain of the artist's finest examples of feminine portraiture. That the modern estimation is not without reason may be appreciated from the charm which Lawrence was able to infuse into his works of this category. The attractive group of *Fanny and Jane Hamond* forms an instance of this. There are two versions of the subject, which differ in some of the minor details. One is now in America, and the other, from which the plate in The Connoisseur is reproduced, is in the collection of Mr. N. H. Bacon, of Raveningham Hall, Norwich. The two girls represented were the daughters of the Rev. Horace Hamond, of Massingham, Norfolk.

A very beautiful study of child life is to be found in Sir Joshua Reynolds's *Dolores, or the Dead Bird*. The first president of the Royal Academy is splendidly represented in Lord Glenconner's collection, and this is justly one of the most admired of the series. Of the three other paintings which are the subject of plates in this number, the *Head of a Young Girl*, at Montpellier, is one of the many delightful single-figure subjects which Greuze produced with such facility. The remaining pictures are both in the Wallace collection. Clarkson Stanfield's fine view of *Orford, on the River Ore*, was purchased from the Rev. O. Raymond, of Middleton Sudbury, for £300, in 1875. It is on a panel, 9⅜ in. by 11⅜ in., and is signed and dated 1833. The locality was of interest to the Hertford family, as Orford was a family borough of theirs. Vigée le Brun's *Boy in Red* is a characteristic portrait. The canvas measures 25 in. by 20½ in.

An extended reference to Mr. Ward Usher's collection appeared last month. We now reproduce a further selection of interesting items. The most popular will probably prove to be Charlotte Brontë's thimble-case, which was purchased at the sale of Brontë relics at Sotheby's some fifteen years back. The reproduction is double the size of the original. Of the watches, that from Lord Bateman's collection has a horizontal movement by James Rigby, of Charing Cross. Pearls encircle the white enamel dial, and the hands are set with diamonds. The back is of translucent enamel, decorated with old Brazilian diamonds and surrounded with pearls. The Louis XV. specimen, of which the reverse is illustrated, is also ornamented with translucent enamel, and has a diamond centre. Both front and back are surrounded with pearls. The maker was Chevalier, horologer to Louis *le bien aimé*. The remaining watch is also French, and is a repeater, striking hours and half-hours on a gong.

Death of Mr. Herbert Batsford

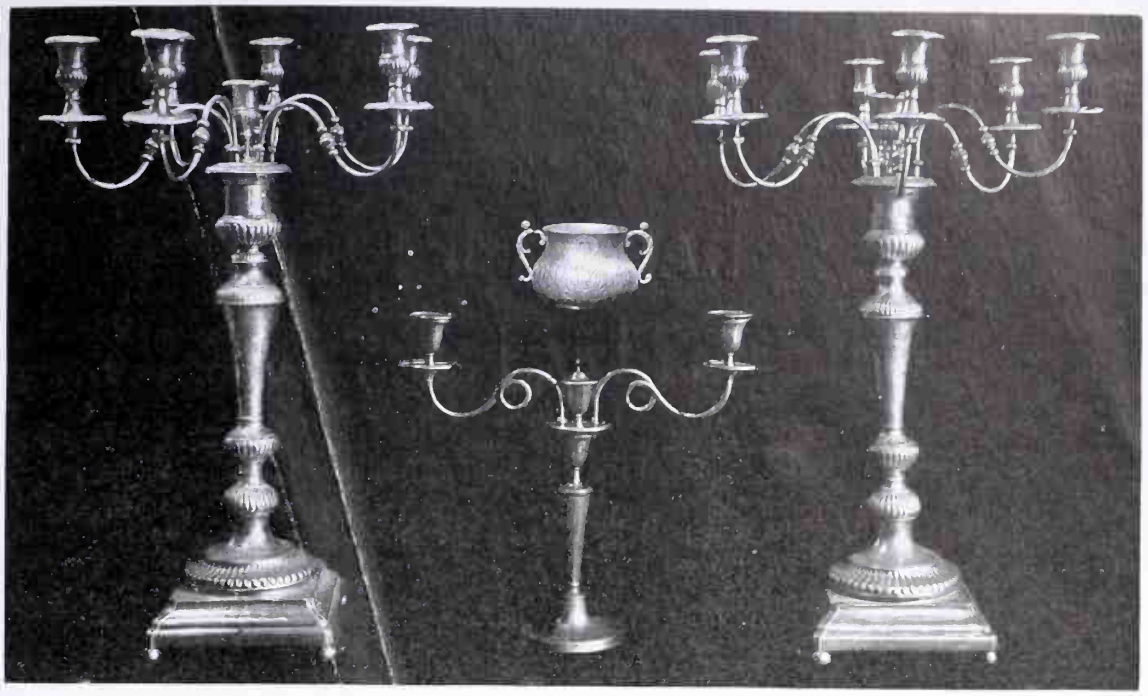
The death of Mr. Herbert Batsford, the head of the architectural publishing house in High Holborn, removes an interesting literary figure. Since the days of Taylor, in the mid-eighteenth century, there has always been in this locality an architectural bookseller and publisher. Taylor was succeeded by John Weale, and the firm of Batsford, which has been in existence since the middle of the nineteenth century, thus represents an unbroken succession practically extending over two hundred years. Mr. Batsford had chosen the law as a profession, but the death of an elder brother caused him to enter the family business, on which he stamped the impress of an original character.

Mr. Batsford had a wide knowledge and appreciation of architectural and artistic subjects; he took a peculiar pride in advising and helping his authors, usually with results markedly beneficial to the books that were produced. He made frequent tours in order to collect and record examples of fine craftsmanship in England and on the Continent. To this was allied an unusual knowledge of engravers and their work, notably of the seventeenth and eighteenth centuries, as well as a keen interest in London of the past, of which he had always felt the spell.

Associated with Mr. Batsford in the business for the last 20 years have been his nephew, Mr. Harry Batsford, and Mr. W. Hanneford-Smith, who, as the two surviving directors, will continue to develop it on existing lines.

Old Military and Naval Works

An interesting catalogue of books, engravings, and original drawings of military and naval interest emanates from Messrs. E. Parsons & Sons (45, Brompton Road, S.W.). It sets forth over five hundred items, a number of which are illustrated in half-tone. Perhaps what chiefly surprises the connoisseur in a catalogue of this nature is the number of fine specimens of retrospective art which can still be purchased for relatively small sums; thus the lithographs of Charlet and Raffet, illustrating military life, are justly celebrated, yet here one comes upon various series of them, which are priced at amounts which work out to an average of a shilling or two for each plate. Indeed, most of the works described, if produced to-day, would have to be issued at considerably higher prices than are now asked. Besides a large number of rare books, illustrated in colour, dealing with all phases of military and naval life and history and elsewhere, the catalogue includes several important series of original drawings, a large number of engravings, both plain and in colours, representing battle scenes, portraits of well-known officers and English military costume, and numerous naval and military histories and biographies from the seventeenth century and onwards. The catalogue is well arranged, and is among the most interesting and representative that Messrs. Parsons have issued.



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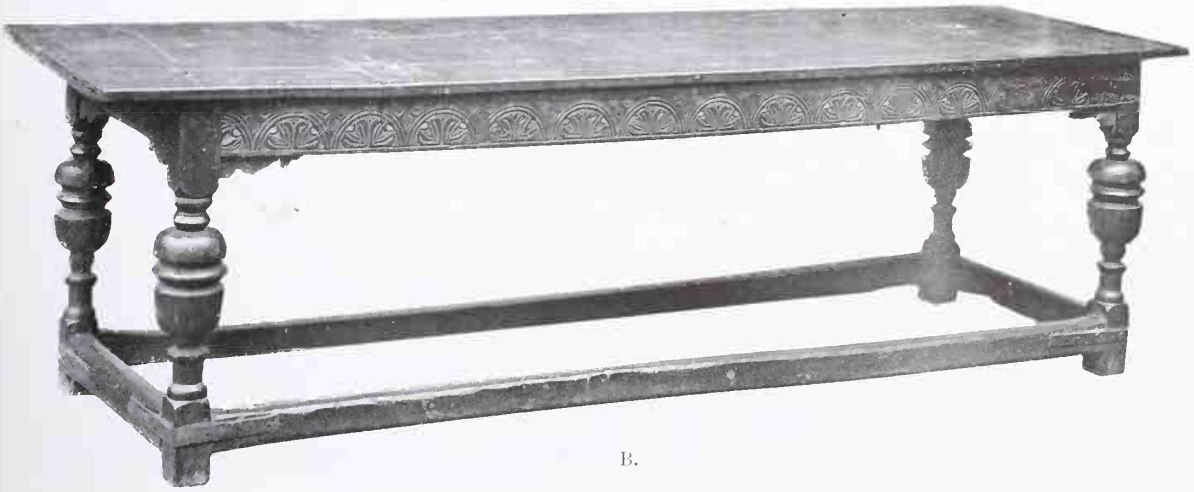

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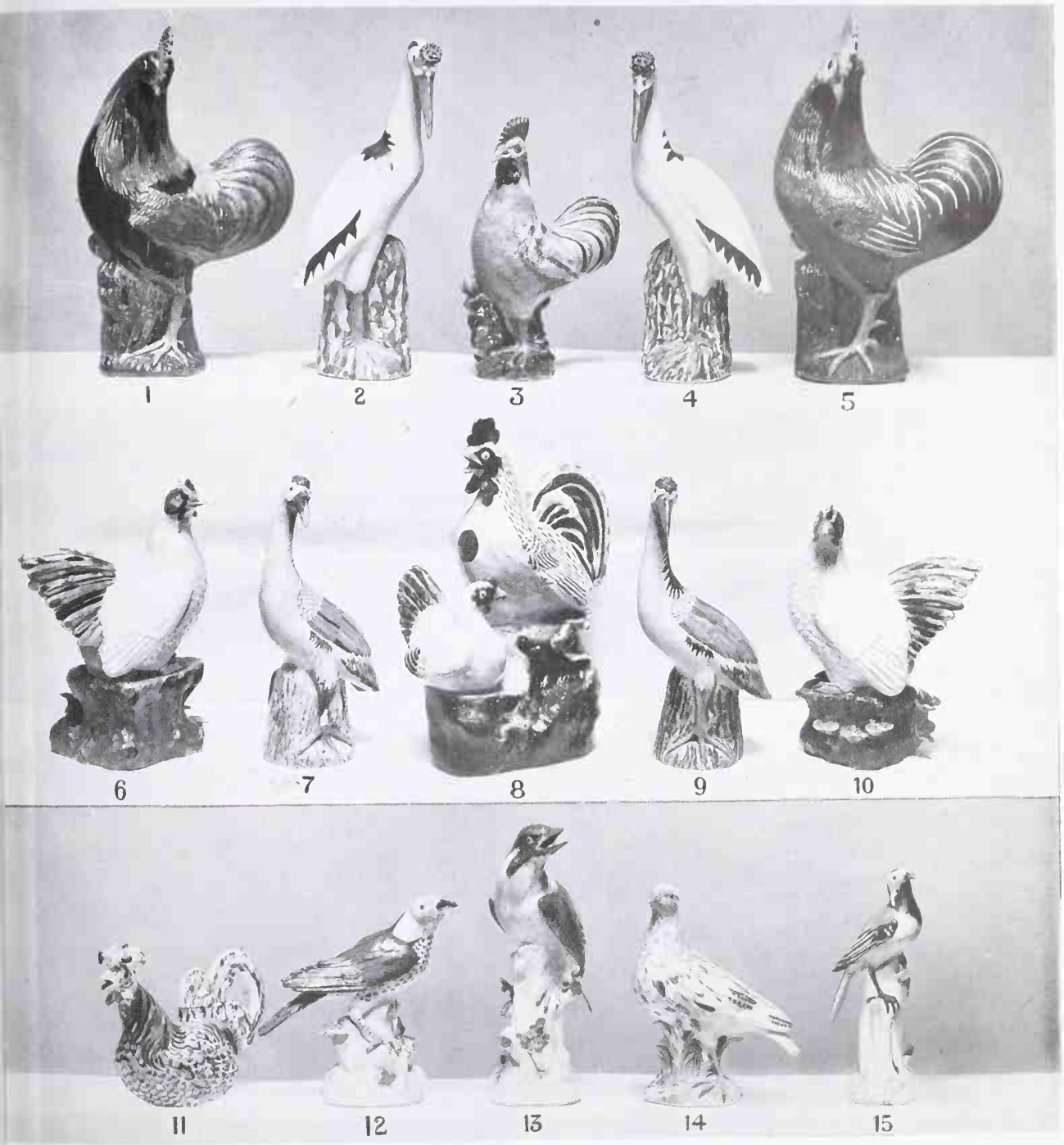

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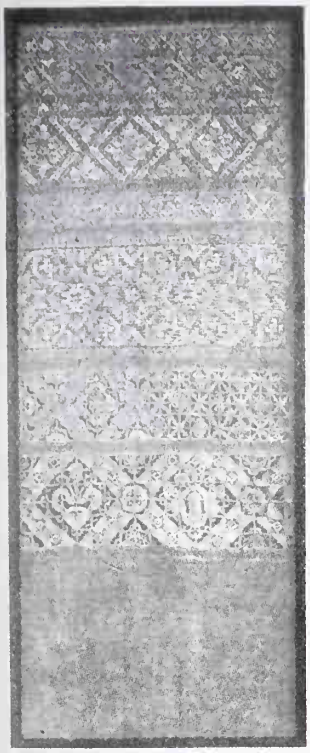

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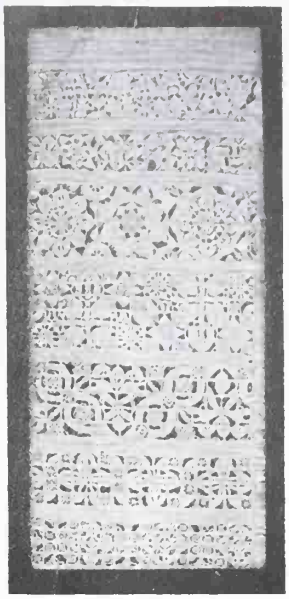

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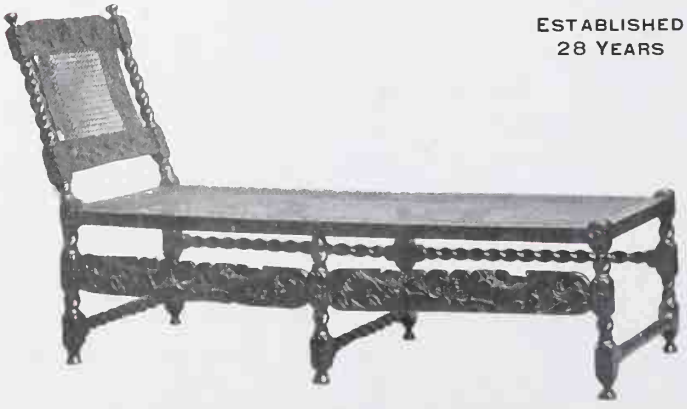

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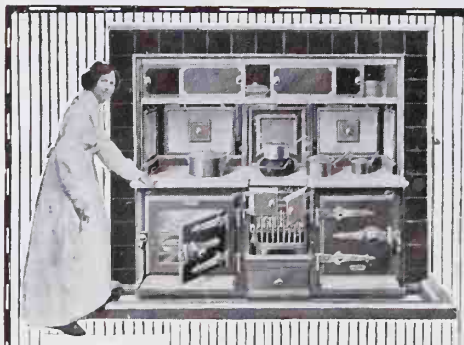

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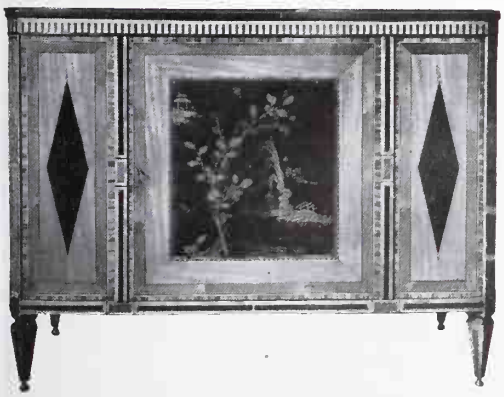

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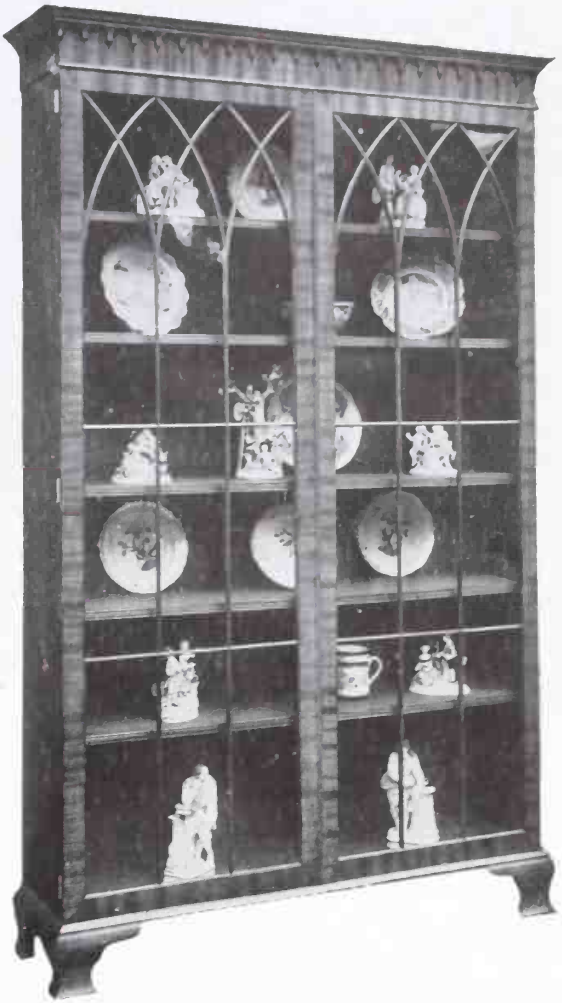

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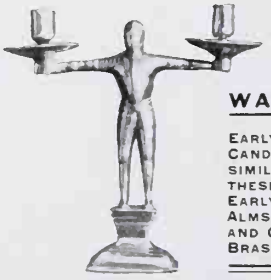

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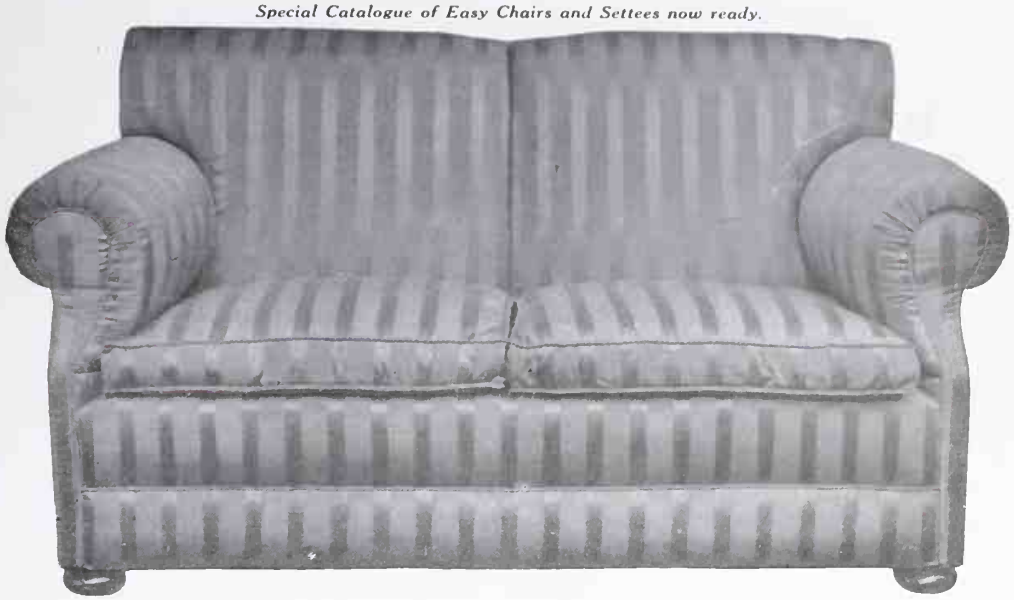

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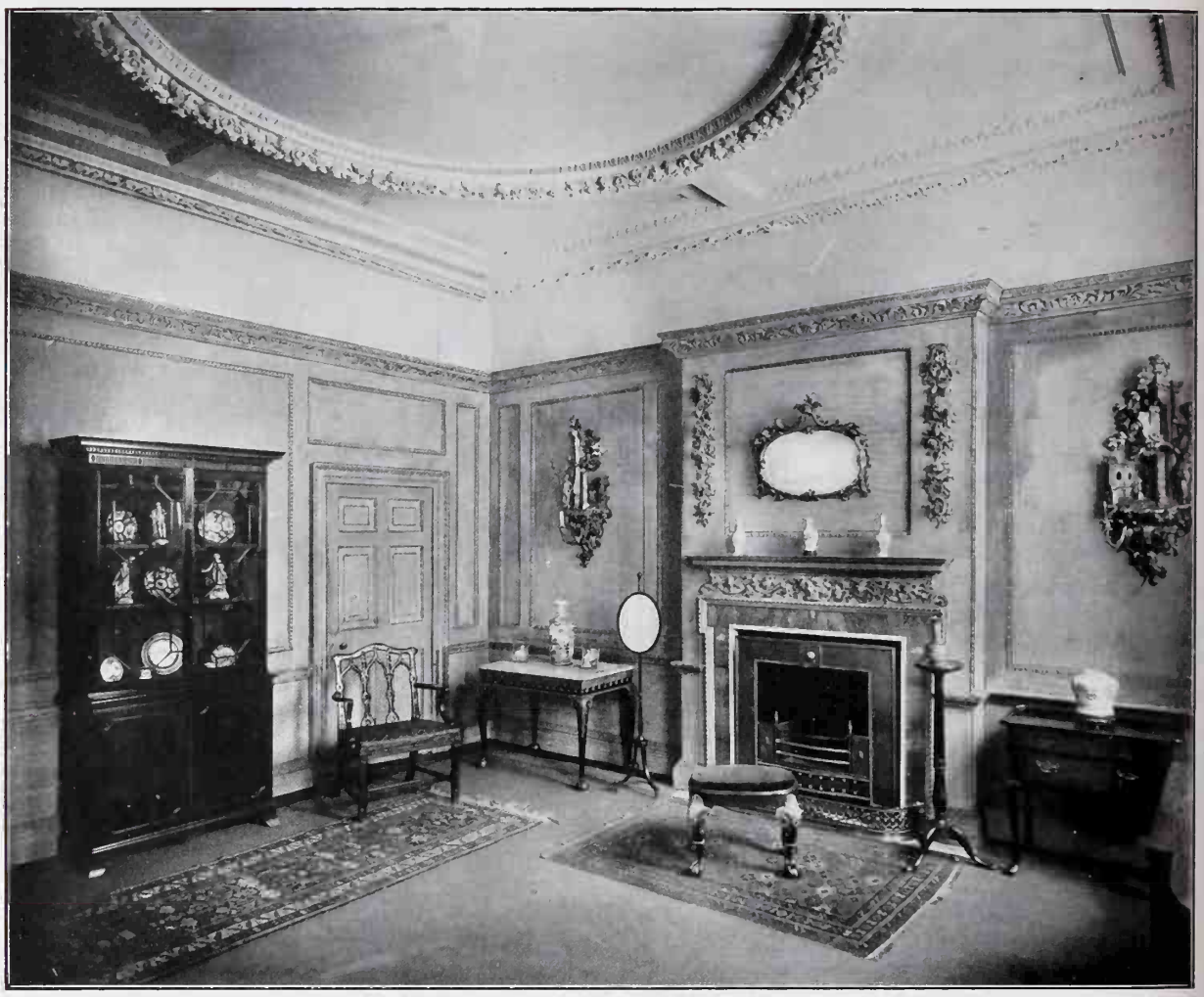

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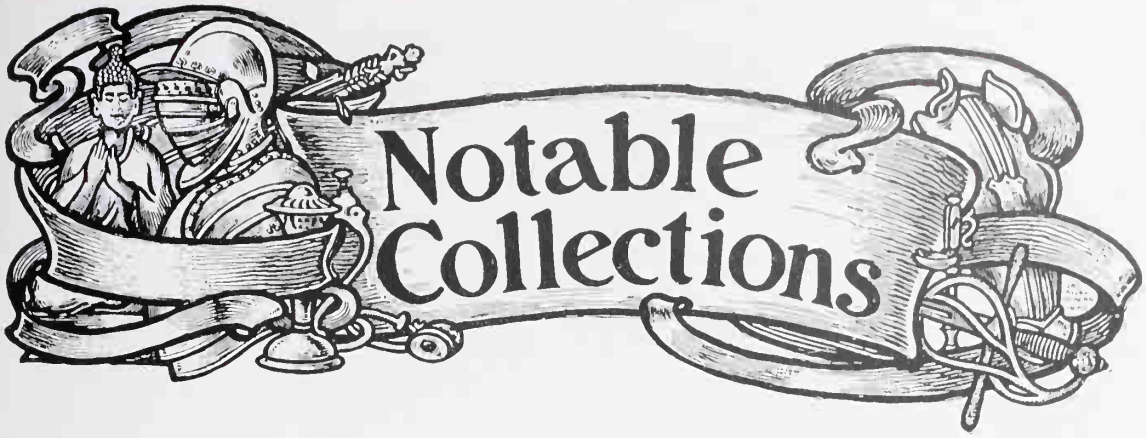


The Cook Collection Part I.—The Italian Schools

By Maurice W. Brockwell

Few would expect to find at the top of Richmond Hill one of the largest of the private collections of pictures in this country. Yet that of Sir Frederick Cook at Doughty House, looking over the Terrace Gardens, with a commanding view of the Thames, is also one of the most accessible galleries. The late Sir Francis Cook, the father of the present owner, is known to have bought certain works in Rome as long ago as 1840, when he was only twenty-three years of age, but he can hardly be said to have become the *collectionneur enragé* before about 1860. By 1876 he had accumulated over 510 paintings of different kinds and qualities. However, few now remain of the nucleus of about 100 pictures acquired from Sir Charles Robinson, as judicious "weeding out" took place during the decade preceding Sir Francis's death in 1901. The exhaustive and sumptuous three-volume catalogue compiled during the last four years under the editorship of Mr. Herbert Cook, the grandson of the founder, contains 547 items, and to these have been added two more during the last few months.

No. I.—MADONNA AND CHILD BY CECCARELLI

It is roughly computed that the collection of Lord Leconfield at Petworth—none of the contents of which is ever exhibited in London—can, with its 600 paintings, claim to be the largest aggregate in a single private house in England; but in all probability no single owner, reckoning all his houses together, can vie with the Duke of Devonshire in the vast number which he owns at Devonshire House, Chatsworth, Hardwick, and elsewhere.

The aggregate of 549 paintings in the Richmond collection is made up principally of 211 examples of the different schools of Italy—foremost among which comes that of Venice with 79—and 194 of the Dutch and late Flemish schools. The

BURLINGAME PUBLIC LIB.

No. II.—ADORATION OF THE MAGI BY FRA FILIPPO LIPPI

outstanding feature of the Cook collection is its comprehensiveness, practically every school of European painting down to a century ago being represented. Thus of the grand total here seen, Spain has provided us with 36 works, France with 31, and England with 30, while we also have 22 pictures of the earlier period of Flemish painting.

Priority in a chronological conspectus must be accorded to Ugolino's *Patriarchs*, which may originally have been *cuspidi*, or pointed upper compartments of a large altar-piece, and were acquired in Cheltenham for a small sum. They are now hung, together with 30 others, in Mr. Herbert Cook's house at Esher—"fit retreat for a poet," to quote Mrs. Ross, "standing alone on Copseham Common, near the fir woods behind Claremont Park," where George Meredith installed himself in 1858. Moreover, some half-dozen of the lesser Italians have found a home in Sir Frederick's villa at Monserrate, near Cintra, while 9 are, for various reasons, placed at 22, St. Paul's Churchyard.

By the kind permission of Sir Frederick Cook, we illustrate (No. i.), in the Sienese school, Naddo Ceccarelli's *Madonna*, a signed and dated panel of 1347, the frame being in one piece with the picture. We may pass in rapid survey Fei's *Female Saints*, the dexter panel of a dismembered polyptych, and Francesco di Giorgio's *Nativity* and his *Triumph of Chastity*, the latter being the front panel of a *cassone*, or marriage chest. Long after this school of quiet rapture and sacred peace had begun to dwindle into one of trite copyists and shallow quietists, we come to Francesco Vanni's *Holy Family*.

From Siena we pass to Florence, and so to Giovanni del Biondo's *Coronation*, which shows the influence of

Andrea Orcagna. At Esher there are three panels by Agnolo Gaddi, whom Ruskin rated as "rather stupid in religious matters and high art." To Agnolo's follower, Lorenzo Monaco, has been assigned a *Madonna* represented as seated on a cushion, and not enthroned, as at an earlier period. The edge of the Madonna's robe across the foreground takes the form of *accolades*, or brackets, so frequently seen in the works of the monastic painter, and notably in the picture in Mr. Berenson's collection.

After Lorenzo Monaco we come to his possible pupil, Fra Angelico.

No. III.—PORTRAIT OF NICCOLO VITELLI BY SIGNORELLI

To this famous Dominican is tentatively assigned a *Madonna*, accompanied by dainty figures who symbolically stand for the nine orders of angels. With the first moment of the coming Renaissance we are confronted with one of the early works of Fra Filippo Lippi, who came under the direct influence of the artists just mentioned. His *Adoration of the Magi* (No. ii.), perhaps the gem of the whole gallery, might almost be described as a school of art in itself, and the very epitome of Florence at the beginning of the second quarter of the fifteenth century. Moreover, being circular in shape,

No. IV.—THE ANNUNCIATION AND TWO SAINTS BY COSIMO TURA

it marks a great technical advance on earlier and more rigid tradition. On the stable is perched a peacock, the symbol of immortality, as in works by his pupil Botticelli. If any doubt existed that we are now on the threshold of the Renaissance, it would be dispelled by the choice of *The Rape of Helen* as the subject of the *desco di nascita*, or tray, on which it was customary in noble Florentine families to serve dishes to ladies in childbed. It was usual in such cases to employ an artist of repute to paint a dish in preparation for the birth of an heir to the head of the house. This dodecagonal panel has a rival in the *desco* by Bacchiacca in the collection of Mr. F. A. White.

No. V.—MEDEA AND HER CHILDREN BY ERCOLE DE ROBERTI

That master of line whom we, with characteristic modern brevity, call Botticelli, is not certainly to be studied at Richmond. Pier Francesco Fiorentino, an adapter of other men's pictorial ideas and a decorative workman of tooled gold backgrounds, who is by the flippant often unceremoniously referred to as "P. F.," certainly gave us the *tondo* here exhibited. No such certainty of authenticity has ever been accorded to the *Madonna* catalogued at the National Gallery under the name of Fra Bartolommeo, who, however, gave us the later signed and dated work of the Cook collection. It is noticeable for the pyramidal composition which at this moment is so dominant a feature in religious Florentine pictures, which now come to be more generally painted on canvas. The eight pictures here catalogued with varying degrees of uncertainty to Andrea del Sarto do not call for comment. Again, canvases by Pontormo and Salviati merely mark the decline of a school which churned up reminiscences of the great masters before it passed into decline in the period of Fontebuoni.

Priority of date among the Umbrian pictures at Doughty House must be accorded to Alegretto Nuzi's *Coronation of the Virgin*. A *Presentation in the Temple* was long assigned to Piero della Francesca, but the proportions and less massive form of the principal figure are hardly such as we meet with in authentic works by him. To-day the critics are still divided as to the relative merits of Lorentino and Fra Carvevale of Urbino, the latter of whom has by some been regarded as the author of the allied work at Christ Church, Oxford. So magnificently drawn, and so modern-looking are the *Studies of the Nude* by Luca Signorelli, that we momentarily lose sight of the fact that these panels must be fragments of some injured and lost *Baptism of Christ*. From Luca's hand also comes one of the earliest of Umbrian portraits (No. iii.). In it we see the clean-shaven face, in profile to the right, of Niccolo Vitelli. This remarkable character in the history of the rarely visited town of Città di Castello, after resisting the political activities of Amadeo and Lorenzo Giustini and become himself an exile, nevertheless overcame all opposition. Thus by the time of his death in 1486 he had made his family lords of the city for some years to come. Closely akin to this portrait are the two other profiles of younger members of the same family which were formerly in England, and are now in a private collection in Florence. Such profile representations in portraiture obviously have a medallic origin. The *Scourging of Christ*, of the school of Perugino, owes something to that master's *St. Sebastian* in the Louvre, as also does the picture of that subject by Giannicola Manni, who therein, doubtless, followed one or other of the seventeen versions which Perugino painted of this popular subject. For Raphael an extremely early work is claimed in the *St. Jerome punishing the*

No. VI.—PORTRAIT OF CATERINA CORNARO BY GIORGIONE, FINISHED BY TITIAN

Heretic Sabinianus, a predella panel which may well have been placed under the *Crucifixion* picture—now in the Mond collection—which formerly hung in the church of S. Domenico at Città di Castello, and is now there replaced by a highly coloured crucifix seen against a wall that is painted to simulate a red, white-edged curtain. The Roman school of Raphael is represented by Pierino del Vaga's significant *Nativity*. In Rome, at a much later period, the almost modern note of landscape is sounded in the large and well-shown canvas by Agostino Tassi, who became the first master of the poetic Claude.

Retracing our steps to the more primitive school of Ferrara, we admire something of the firmness of design that characterises Cosimo Tura's works. These four panels (No. iv.) set before us the diminutive figures of

No. VII.—PORTRAIT OF LAURA DE' DIANTI BY TITIAN

St. Francis, the archangel Gabriel, with the annunciate Virgin, and on the extreme right St. Maurelius. Another work by Tura, although no longer in a pure state, is the *Crucifixion*, recently acquired at auction for the Esher portion of the collection. The elaborate architectural background, the city of Ferrara symbolising Jerusalem, and the strong colours, although faded, lend an air of massive grandeur to this small arched panel. Tura's pupil, Ercole de Roberti, painted the unusual incident of flames bursting through the chinks of the floor in the foreground of what was long thought to represent Medea bringing back her children through the burning palace (No. v.). It may possibly reveal the wife of Hasdrubal throwing herself, together with her children, into the burning temple of Æsculapius at Carthage. Mazzolino, possibly a pupil of Roberti, frequently gives us a cold marble background to works that have a certain sameness; but this, certainly, is not the case in his small *Pietà*. Bought for an even smaller sum was the *Man*, by Baldassare d'Este, who came under the influence of Tura. Ercole Grandi's *Annunciation* shows us the rare *motif* of a small cabinet open in front and disclosing a shelf, on which are almost as many objects as are seen in the background of Crivelli's *Annunciation*, in the National Gallery. The school of Padua Marco Zoppo gives us a signed *Madonna*, and the elaborate draperies and jewelled ornamentation of Crivelli's fine circular-topped *Madonna* are well rendered.

Another painter who carried on the Vivarini tradition, but was influenced by Giovanni Bellini—not

No. VIII.—PORTRAIT OF A LADY BY SEBASTIANO DEL PIOMBO

certainly exemplified in this remarkable collection—was Cima, whose *Madonna* contains a typical Friulan background. One of the greatest, as it is one of the most recently acquired, treasures in the Richmond gallery, is the portrait of *Caterina Cornaro* (No. vi.), held by some authorities to be in essentials the work of the great romantic painter Giorgione, and to have been executed in great part by his own hand. Others, however, regard the evidence of style as more complicated, and prefer to place it among the early Giorgionesque works of Titian, whose signature is in fact inscribed on the indented parapet. Something of the lyrical Venetian painter's mood survives in the *Allegory* at Esher, and to him also was once ascribed the *Portrait of Giovanni Onigo.* No doubt exists as to the touch of Titian in his portrait of *Laura de' Dianti* (No. vii.), the daughter of a hatter at Ferrara, whom we meet with again in the Louvre. She was the mistress, and became the third wife, of that great patron of Titian, Alfonso of Ferrara, for whom he completed Giovanni Bellini's *Bacchanals.* The works of Titian's brother, Francesco Vecellio, are rare, yet we have one here. The meagre sum of £115 was paid for Piombo's imposing *Portrait of a Lady*, wearing a blue dress cut square at the neck (No. viii.), while perhaps by the same hand is the portrait of the *Bearded Man.*

To Lorenzo Lotto is now assigned the *Head of Christ*, bought out of the State pawnbroking establishment in Rome in 1860, and shown in 1868 at Leeds under the name of Cima, an attribution that still requires careful consideration. Here, also, we may point out the power of Moretto's *Pietà*, contrasting

No. IX.—LANDSCAPE WITH FIGURES BY DOMENICHINO

so strangely with the *Perseus armed by Minerva and Mercury*, signed by Paris Bordone, who, it is clear to see, painted with one eye on the fashion-plate, for his celestials are mere mortals fashionably attired. Decorative in a different sense are the three canvases by Andrea Schiavone, and the landscapes by Michele Marieschi and Guardi. To the Veronese *Man and his Secretary* it seems to have been an afterthought to add the latter's portrait, but the two *Venetian Senators* given to Tintoretto are well composed, although their characterisation is largely one of externals.

We have such representative Lombard works by Gianpietrino, Cesare Magni, Cesare da Sesto, Sodoma, and Luini, that we do not immediately realise in certain cases the archaistic tendencies of the backgrounds, the over-cleverness of the trickling folds, and the almost petrified pose of a few of the figures. Yet this is an added strength in a sense, for these deficiencies are no less demonstrable here than they are in the Brera. An exception may be made in the case of the *St. George* by Sodoma, if we are to place him in this school.

Annibale Carracci, in his rendering of the attendant female figure dressing the hair of Venus in the large *Toilet of Venus* of the Cook collection, was impressed by the style of Correggio, which is so admirably expressed, in the figure of St. John the Baptist, in the Parmese master's *Madonna of St. George* of the Dresden gallery. This great Bolognese teacher, who gives us also a *Polyphemus and Sea-nymphs*, naturally prepares the way for Guido Reni and Domenichino. The various influences under which Guido and his Spanish contemporary Ribera passed in Italy could not be better exemplified than by the *Saint Peter* by each of these artists, hung in the organ-room. A semi-modern note is afforded by Domenichino's *Landscape with Figures* (No. ix.), although the subject ostensibly, and even apologetically, represents as its principal features St. John the Baptist and the river Jordan. It, indeed, shows points of contact with the classical landscapes of Nicolas Poussin, his junior by a few years. It does not surprise us that Parmigianino's *Holy Family* once belonged to Sir Thomas Lawrence, who would be attracted by the rather superficial Madonna in pale pink robe, seated in a striking attitude, with a *pergola* in the background.

In a second article we can deal with the Flemish and Dutch schools, and in a third with those of France, Germany, Spain, and England.

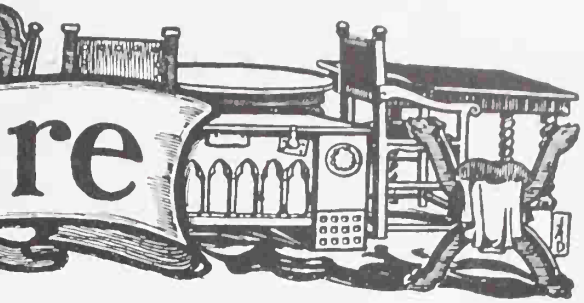
A GALE

BY WILLEM VAN DE VELDE THE YOUNGER

In the National Gallery

Photo Mansell

Old Furniture



Oak Joint Stools

By Fred Roe, R.I.

THERE is a very general impression among those superficially interested in the oak furniture of our forefathers that those oak stools which are popularly known by the name of "joint stools" were used exclusively in connection with burial ceremonies. This is a fallacy which may have originated in the presence of so many of these picturesque articles of furniture in our country churches, where, at the present time, they are retained solely for the purpose of supporting the shell during the last solemn service for the dead. It is possible that many of these pieces were originally in domestic use, where they may have been used occasionally for supporting coffins. As oak furniture became unfashionable during the Georgian times, they presumably drifted to their present situations and ultimate employment. An interesting contemporary reference to such incidental use occurs in *Pepys's Diary* under the date 1661, July 6th :—

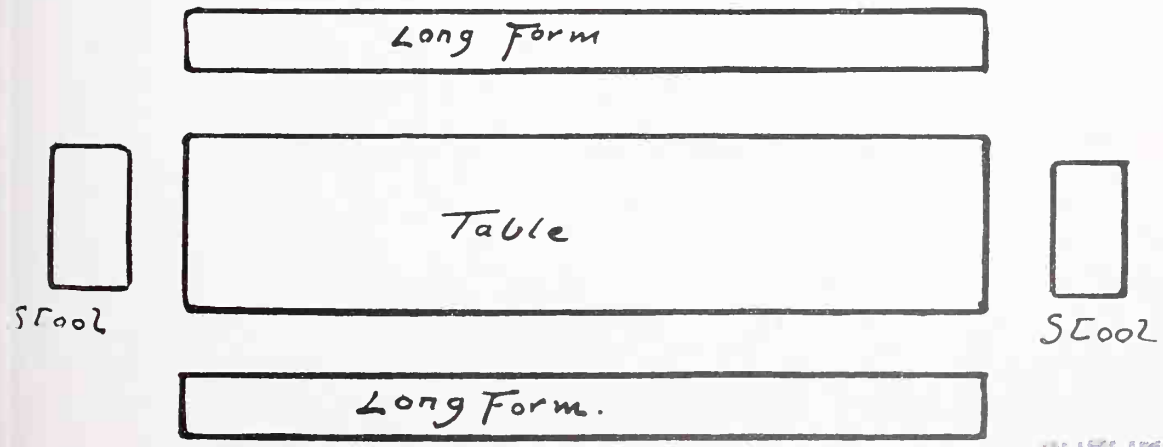
"Waked this morning with news, brought me by a messenger on purpose, that my Uncle Robert is dead, so I set out on horseback, and got well by nine o'clock to Brampton, where I found my father well. My uncle's corpse in a coffin standing upon joynt-stooles in the chimney in the hall; but it began to smell, so I caused it to be set forth in the yard all night, and watched by my aunt."

Another deliciously quaint description of these articles occurs in the introductory appearance of Marty Smith in Thomas Hardy's famous novel *The Woodlanders* :—

"Beside her, in case she might require more light, a brass candlestick stood on a little round table, curiously formed of an old coffin stool, with a deal top nailed on, the white surface of the latter contrasting oddly with the black carved oak of the sub-structure. The social position of the householder in the past was almost as definitively shown by the presence of this article as that of an esquire or nobleman by his old helmets or shields. It had been customary for every well-to-do villager, whose tenure was by copy of court-roll, or in any way more permanent than that of a mere cotter, to keep a pair of these stools for the use of his own dead, but changes had led to the discontinuance of the custom, and the stools were frequently made use of in the manner described."

Sometimes, when the family still remained prosperous, the adaptation was more elaborately carried out, by being fitted with an oaken top, which slid on and off as occasion required. Pieces with this addition should not be confused with furniture which was designed and built initially for a dual purpose, such, for instance, as the settle-cupboard, or that contrivance which is dubbed by the popular misnomer of "monk's table."

The type known as the "joint" stool (or, more properly, "joined" stool) superseded to a great degree the rack or folding seat used during the Middle Ages for domestic purposes, a belated but good



No. I.—POSITIONS OF STOOLS AT TABLE

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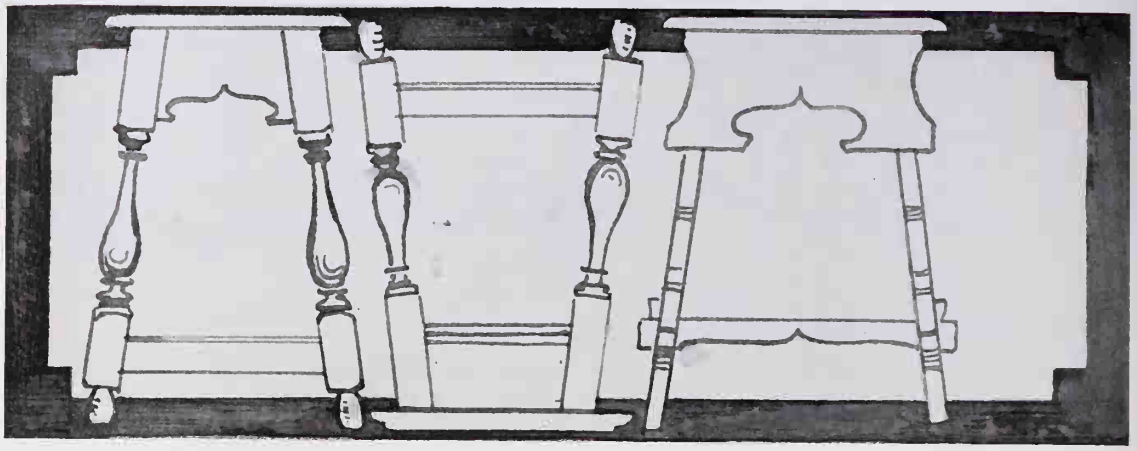


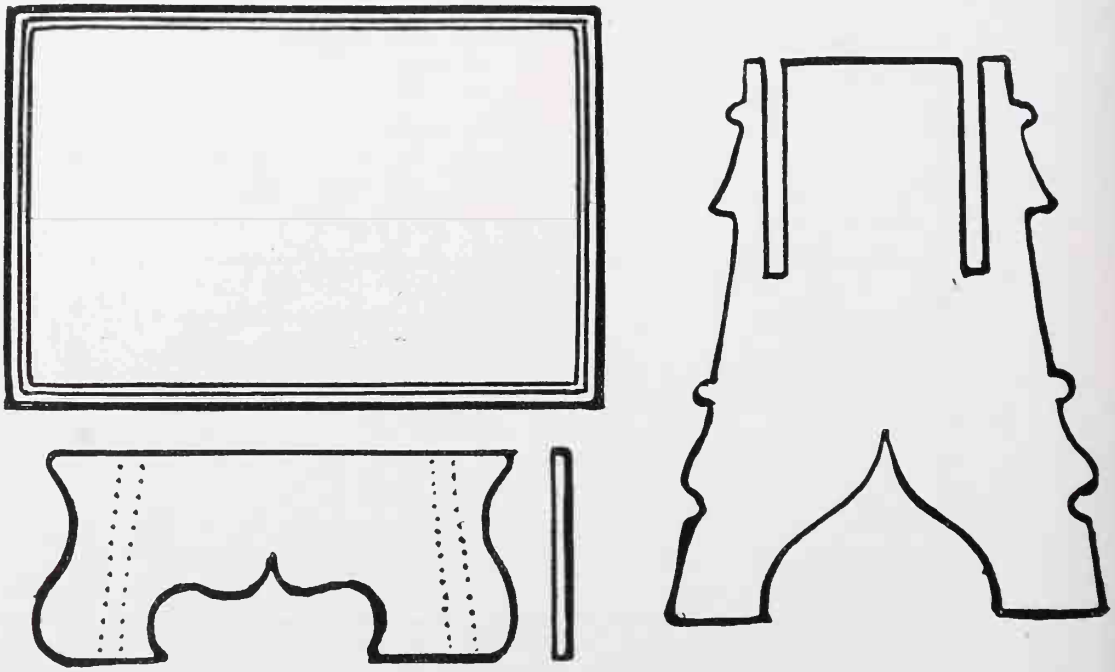
No. II.—METHOD OF STACKING STOOLS UNDER TABLE

example of which, known as "Jenny Geddes' Stool," and dated 1565, is in the possession of the Scottish Antiquarian Society.

The most ancient specimens of joined (or joint) stools which the writer has examined belonged to the fifteenth century; and it may be remarked that specimens of so early an epoch are exceedingly rare. It was not until the comparatively secure times of Elizabeth had been reached that furniture became more abundant, thus obviating the necessity of carrying chairs and stools about from place to place, contingencies which rendered collapsible articles, such as "Jenny Geddes'" rack-stool, almost unavoidable. Before domestic life in the great halls of our mansions fell into desuetude, the plan of the furniture which lined such vast apartments was almost invariably arranged something after the method on page 133.

A quaint and very practical old-time way of stacking the taller joint stools temporarily out of use may be seen in the diagram No. ii., which exhibits the ground-plan of an oblong table with the stools resting on its stretchers, placed alternate ways. This custom is, I believe, not yet abandoned in some of our more remote country houses.

When repasts in the banqueting-hall became a thing of the past, owing to changes in living and manners, the huge tables and forms were too weighty and cumbrous to be used in any other parts of the



Nos. III., IV., AND V.—CONSTRUCTION OF GOTHIC STOOL

residence; in the withdrawing-room they would obviously have been regarded with disfavour. Tables and forms remained therefore a prey to the cold and damp of the flagged floor; but the stools, which were formerly placed at their extreme ends, were relegated to all parts of the house as serviceable commodities which need no longer continue unused. The valuable details of furniture supplied by the well-known Hengrave Hall Inventory, made in 1603, mention that in the Great Chamber were "fower-and-twenty hye joined stooles," but in this case they were "covered with carpet-work like the carpets, fringed with crewell." Subsequent to the age of oak came the periods of whitewood and mahogany, and joint stools disappeared into the kitchens, garrets, outhouses, adjacent tenements, or the nearest church.

No. VI.—STOOL AT MIDHURST PARISH CHURCH

Roughly speaking, joint stools may be placed under two different classes or heads:—

(A) The slab-ended or keyed variety, which is the earlier type, and continued down to approximately the end of Henry VIII.'s reign.

(B) The four-legged stool with stretchers, which type apparently came in somewhere about the reign of Philip and Mary.

Of course, as is usual with most types of craftsmanship, the styles overlapped, and both were actually made at one and the same time, though the methods of construction were quite dissimilar and worked out under different schemes of thought. The senior style is simplicity itself as regards formation, and the keying together of the various parts was often highly ingenious, reducing the use of trenails to a minimum.

This method consisted in fashioning four flat boards into very much the accompanying shapes. No. iii. is the top, while Nos. iv. and v. respectively represent the side supports and stretchers, of which two each were required. In the side slabs were slots which exactly corresponded with the thickness of the stretchers. Having wrought these four pieces of wood into the foregoing shapes, the craftsmen had only to push the stretchers through the slots, fasten them together with a couple of trenails on each side, then fit on the top, and the stool was complete. Sometimes these early seats were strengthened by the addition of a cross-bar, which was inserted through the lower ends of the uprights and then keyed with a couple of wedges. This, however, is more often found in foreign than in English examples.

The more recent pattern follows upon the usual lines of framed furniture, and calls for no special remark, save that in the taller stools the legs almost invariably splay out towards the ground for the purpose of giving extra steadiness to what would otherwise prove a narrow-seated and somewhat unsteady article of furniture.

Enquiries are often made by novices as to the approximate date of joint stools, the stretchers of which are fashioned into the quaint, depressed ogee arch, which gives them superficially almost an Oriental appearance. The answer is easy. If the stools bearing this characteristic are of the simple early A type of construction, keyed together and possessing buttresses, the chances are that they belong to the declining period of Gothic art coeval with the reigns of our last two Henrys. The apex of the barge boards of the Bell Inn, at Hurley, a building belonging to these

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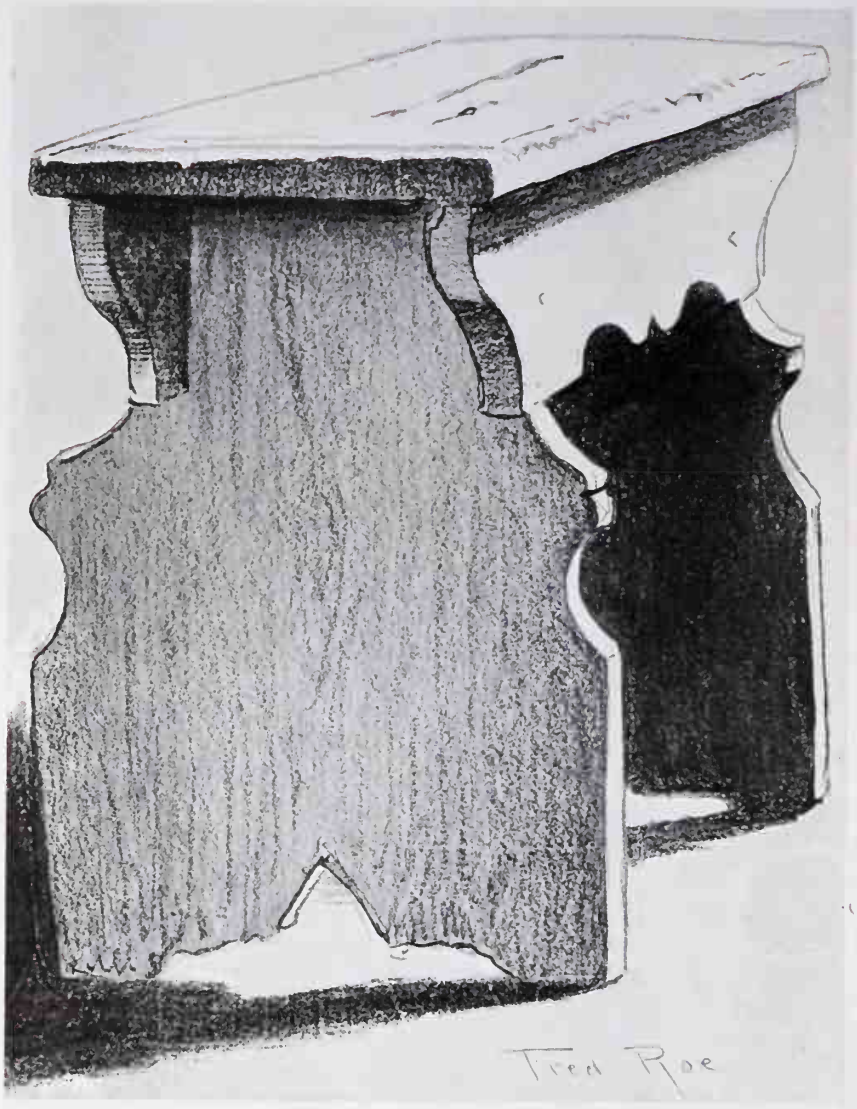
times, provides a good example of this arch in wood, as well as those on the Old Chequers Inn, at Tonbridge, and innumerable church porches and mediaeval buildings all over the country. On the other hand, such arches are occasionally to be found on framed furniture, such, for instance, as gate tables or coffin stools of the Braxted type (No. x.), and these can only be taken as a species of survival which descended to the reign of Charles I., the Commonwealth, or even later. But it may usually be relied upon that in construction lies first of all the solution of the enigma as regards epoch, and the student would be well advised to study the skeleton of the craftsman's art before that of the actual carver and decorator.* Even the awkward imitativeness of such belated throw-backs as the Midhurst examples can easily be detected by this deficiency in that originality, ingenuity, and aptness which came as second nature to the earlier craftsman in his own special method of setting up (No. vi). These relics—a pair of undoubted coffin stools which still carry out their original functions—exist in the beautiful parish church of Midhurst, in Sussex, and possess the rare embellishment of inscriptions which afford valuable evidence as to the continuity of the earlier method of construction in certain cases. These inscriptions are incised on their tops, and run as follows:—

I—B
16 89
T—P

the initials, obviously those of the churchwardens, being counterchanged to assert the equality of these personages, and prevent one from taking precedence of the other. The inscription, MIDHVRST PARISH CHVRCH, on the slab faces of the stools, is of modern date. The Midhurst stools, interesting as a problem, present a queer and somewhat weak suggestion of Gothic outline and construction, which suggests loitering craftsmanship in the district about this date, as well as a suspicion that the maker was probably a man of very ordinary personality, who, while endeavouring to accommodate old traditions with his own times, could not succeed in evolving anything. It is, however, exceptionally rare to find stools dated in the manner just described.

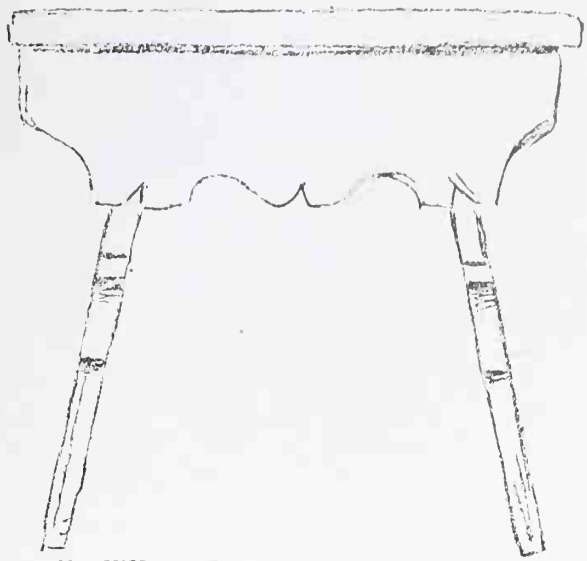
A stool of a much finer and earlier type is that which exists in the parish church of Brede, in the same county. The Brede stool is constructed of thicker material, and the legs splay outwards more



No. VII.—GOTHIC JOINT STOOL IN BREDE CHURCH, SUSSEX

* See "The Art of the Cofferer," Part I. THE CONNOISSEUR, No. 170, October, 1915.

than is usually the case in such examples. Lest anyone should take exception to the drawing of the end view, it may be stated that this example is picturesquely lop-sided. Its date probably approximates with the reign of the "professional widower" (Nos. vii. and viii.).



No. VIII.—THE BREDE STOOL. SIDE VIEW

The Marquis of Granby, who has made a speciality of collecting joint stools, possesses some very characteristic early examples. The prettiest, purest, and at the same time probably the earliest specimen of an English joint stool which has passed under the author's observation is one in the collection of the late Sir Charles Lawes-Wittewronge, at Harpenden. This relic, with its carved grapevines surmounting cusped arches, and its connecting bar, is the daintiest of its class, and, so far as I know, is unmatched. It probably dates from the reign of Henry VI.*

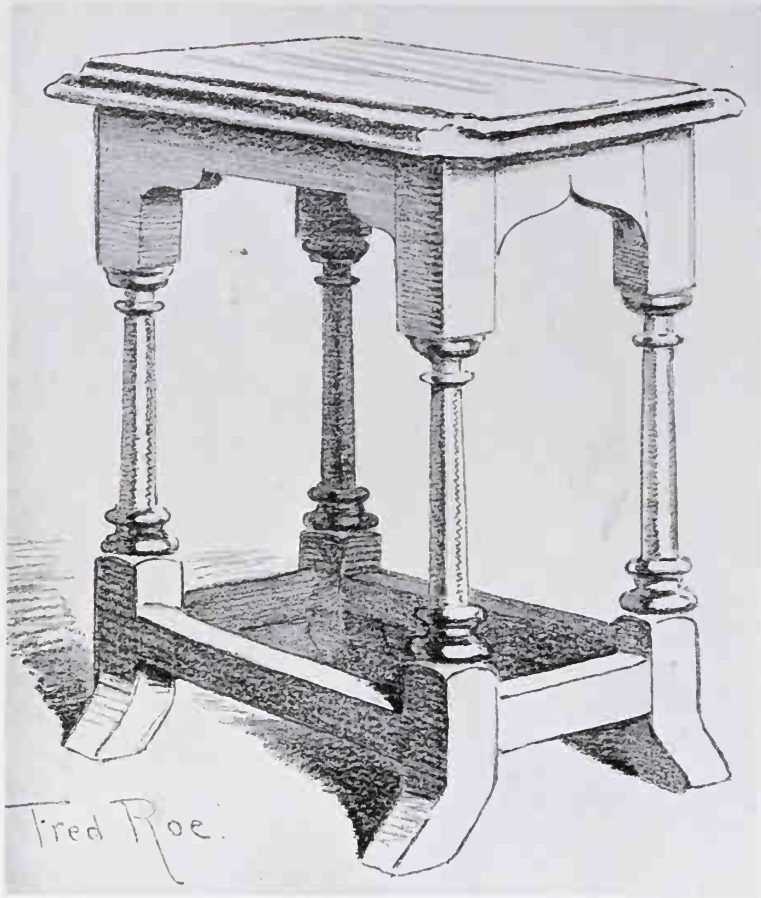
In the excellent little museum at Saffron Walden, in Essex, is a stool of light build which probably dates from the first half of the sixteenth century. Its method of construction, with the side boards inserted between slots cut into the end supports, is precisely the same as in the last-mentioned stool at Harpenden, but

* Illustrated in *Old Oak Furniture*, by Fred Roe, R.I. Messrs. Methuen & Co.

No. IX.—JOINT STOOL IN SAFFRON WALDEN MUSEUM

BURLINGAME PUBLIC LIB.

there is a debasement in the buttresses and the Gothic perforations in the side boards which assign it to a date probably some years later (No. ix.). This type is typical of the Eastern Counties, many specimens existing in Norfolk, Suffolk, and Essex. On the whole, a Flemish influence may be observed in the Saffron Walden stool which greatly resembles the example in the well-known picture of *The Feast of St. Nicholas*, by Jan Steen, at Amsterdam, evidently painted from an ancient relic in household use, the æsthetic lines of which took the artist's fancy.



No. X.—COFFIN STOOL IN GREAT BRAXTED CHURCH, ESSEX

We have considered in the foregoing almost exclusively the early or keyed type of puzzle construction. This is probably the most attractive, but specimens of the framed stool with turned legs are infinitely the more numerous. From Sir George Donaldson's beautiful and dainty exhibit at the Whitechapel Exhibition some few years ago, down to the latest pillar-leg coffin support, there is a wide range of decoration, though in substance the framework practically remains the same. I have even been informed of a couple of ecclesiastical instances where the decoration was said to be painted, taking the form of a black-letter inscription on a scroll, but I have not seen them. Even where coffin stools remain in their mother churches they are not always set apart for the use they were previously intended. The church of All Saints, at Great Braxted, in Essex, possesses a couple of pillar-leg coffin stools which are now used for other purposes than initially intended, that in the sanctuary being heightened by the addition of a carved top for the purpose of being employed as a faldstool. This addition throws the whole thing out of proportion, and is a piece of unnecessary vandalism which ought to be remedied. The little pointed arches in the end stretchers of these otherwise purely classic examples are noteworthy (No. x.).

Elizabethan joint stools of fine quality, with grooved or incised legs similar to that shown in our illustration (No. xi.), are rarely met with outside country mansions, though occasionally in our colleges and other ancient foundations. Such items differ only from the ordinary domestic article in the superior excellence of their design and the better finish and multiplicity of their mouldings.

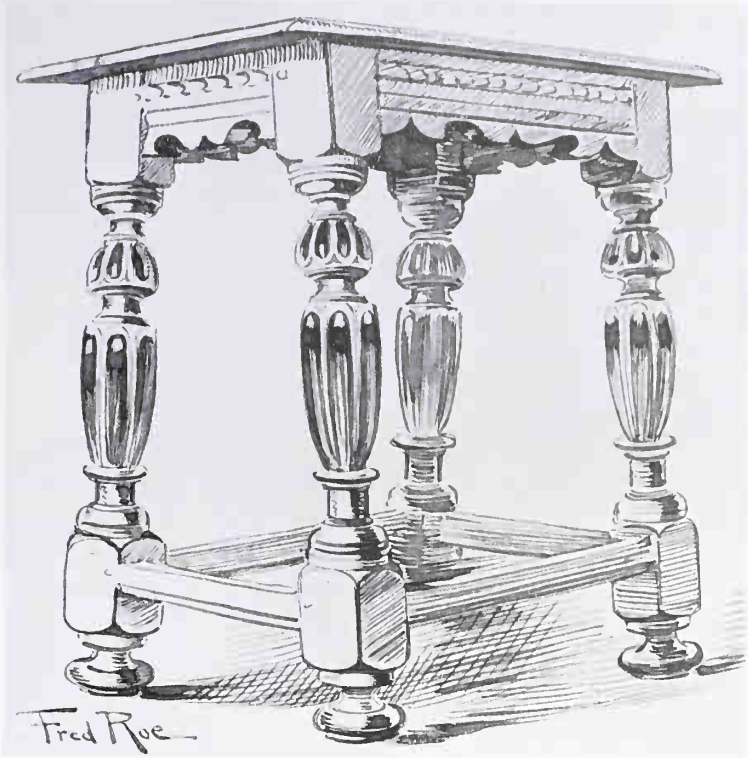
The little square-built stool depicted in illustration No. xii. belongs to a type which differs somewhat from the ordinarily accepted joint stool, and may correspond to such entries as the following in the Hengrave Hall Inventory already referred to:—

> "*Item.*—One little low stoole which was covered in cremson figured saten, and fringed with crimson silke and silver."

Stools retaining their original stuff seats are so scarce as to be practically unobtainable. At the same time, it must not be overlooked that the furniture at Hengrave was evidently of a very splendid type. The foregoing references are merely given to differentiate between the "hye joined stoole" and the "little low stoole." Footstools seem to be mentioned definitely under their modern name. In these little stools the legs, instead of splaying outwards, are usually perpendicular, unlike the better known variety. The particular stool illustrated, which is of seventeenth-century date,

was discovered no great while ago in the historic neighbourhood of Penshurst, degraded to the use of a stand for a potato bucket. It had, in all probability, formed part of the original furniture in use at Pounds Bridge Parsonage House during Jacobean times.

Variations of the ordinary joint stool include the "bofet or buffet stool," mentioned by Parker in his *Domestic Architecture of the Middle Ages* as being placed beneath the buffet, and probably used for standing on to reach the vessels or platters which were lodged on upper shelves, and the ingle-nook seat, which latter was simply a piece of slightly greater length than the ordinary joint stool, being, in fact, a connecting link between that and the long form.



NO. XI.—A FINE ELIZABETHAN STOOL

Antique oak stools with box seats are not unknown, but by far the greater part of the joint stools thus fitted existing at the present day are modern imitations, which make no appeal to the connoisseur. The vandal, however, is not unfrequently prone to convert genuine specimens to this utilitarian purpose, ignorant of the fact that the process must necessarily lessen the value of such pieces in the eye of the antiquary. Instances, also, are not lacking where venerable specimens of the framed variety are turned into umbrella stands by the removal of their tops and the insertion of small metal trays between the foot-rails. To these convertionists I would rather be silent, as it need hardly be pointed out that such articles of furniture had formerly no existence.

Discoveries of really fine early examples, such as Sir Charles Lawes-Wittewronge's stool, or the mid-fifteenth-century relic from the Peyre collection, are exceedingly rare nowadays, but the commoner Jacobean types may yet be found in numbers, and sometimes even at prices which are anything but prohibitive to the small collector. It is only a few years ago I saw three oak Jacobean stools of good outline standing in the open market-place at Bury St. Edmunds awaiting a purchaser at something over two shillings apiece; and a very little time later I came across a genuine early example at Colchester (the latter much resembling that in Saffron Walden Museum) which could have been acquired at quite a small amount. It is only fair to state that all of these specimens were too far gone to attract fastidious critics, while the last mentioned, being constructed of some lighter wood than oak, was in the way of becoming a wreck.

A word as to modern forgeries, of which the number is legion. The collector, be he bold or be he cautious, who asserts that he has never made a mistake in his collecting, never been deceived, or has never tripped into a pitfall—well, you may safely sum him up in a couple of words, though it would probably be as well to do so mentally. To-day the manufacture of imitation antiques in the shape of joint stools has probably assumed greater dimensions than that of any other article of so-called "old oak." Simplicity of construction, the ease with which most pieces can be turned out to meet the demand for a utilitarian article at no great cost, has fostered the production to a remarkable degree. Some few years ago three or four antique stools of exceptionally rare and unusual types were discovered by as many different collectors, curiously enough all pretty much about the same time. In more than one instance these stools were allowed to be copied for commercial purposes. Since those days experts have been worried times without number by would-be collectors of the Oldbuck pattern, with the announcement that another example has been discovered "similar to the celebrated Blank stool," most of the owners exulting in the crude theory that *their own* copy probably formed one of the original "set."

To such an extent has this existed, that some have even ventured to cast doubts upon the authenticity of the veritable prototypes, whose genuineness is—or ought to be—above suspicion. I shall not easily forget, after trying to convince an individual of the modern origin of one of these copies, seeing "1 Doz." of the same type, neatly packed for transport, being delivered at some business premises devoted to Wardour Street tendencies. The light crates with their half-exposed contents stood outside on the pavement for some considerable time, and ought to have been a very explanatory object-lesson to any half-fledged collector who happened to be passing. I do not say these wares are sold with any guarantee, or even implication, that they belong to any previous century, but there is no doubt whatever that many of them are purchased by complacent amateurs, who imagine themselves very clever and fortunate at having discovered an article so much out of the common and exhibiting such excellent appearances of age.

No. XII.—SMALL SQUARE JACOBEAN STOOL

unted by T. Wheatley R.A.

Engraved by N. Schiavonetti Jun.

CRIES of LONDON

Plate 5th

New Mackrel. New Mackrel — *Maquereux Maquereux frais et Gros.*

London Pub.d as the Act Directs Jan.y 1795 by Colnaghi & Co.y N.o 132 Pall Mall

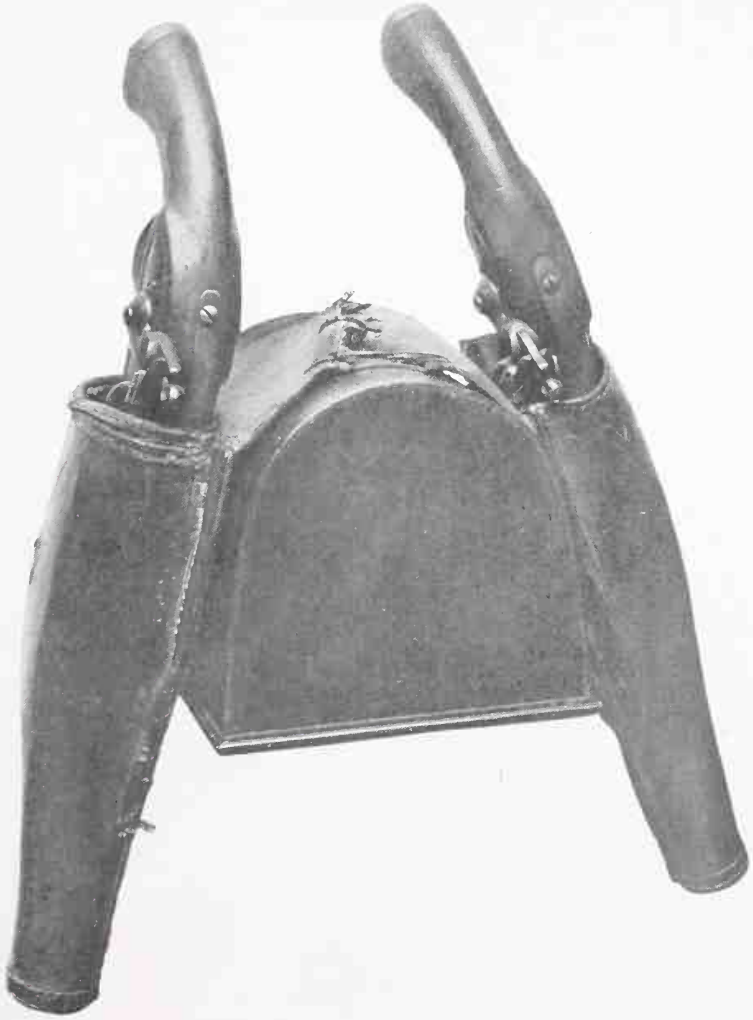
Sporting and Military Bygones

By Maberly Phillips, F.S.A.

"Other days, other ways," was never more truly quoted than in regard to field sports and military weapons. Prior to the introduction of the flint-lock in 1700 our field sports were mostly carried on by the aid of hawks and crossbows.

In King James the First's time, his gamekeeper was paid £24 6s. 8d. for keeping thirty dozen pigeons for the king's hawks at Theobalds Park, from August 25th, 1608, to the 1st of March following. The dovecote was a great institution at all large establishments, 400 to 500 pigeons being often kept.

By a letter from Captain Esmonde in 1608, written from Ireland to the "Earl of Shrewsberrie, at his house, Broad Street, London," we gather that hawks and wolf-hounds were looked for in that country. This writer regrets that he cannot get a hound of the colour required, but names a dog he could send, and adds: "I do assure your Lopp. there is not in this land that I can hear of a better to kill the wolfe and stagg. He killed this last springe three great old wolves without the help of any other dogg." The writer then speaks of his endeavour to procure some hawks for his lordship, and of the misfortunes that had befallen him, "for twice I had gotten hawkes in mue, of purpose to have sent them to your Lopp, but still miscarried."



HOLSTERS AND FLINT-LOCK PISTOLS

The falcons here illustrated were kept by Major Fisher at Riddlehamhope, near Blanchland,

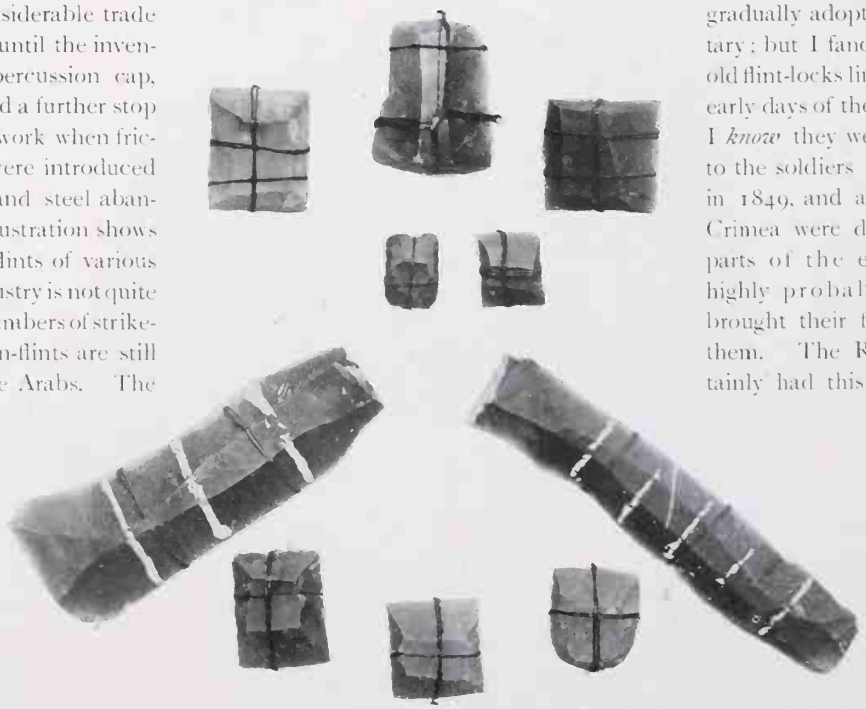
GAME PUBLIC LIB.

Northumberland, until quite recent times. They have been given up, and I cannot hear of any place where falcons are now kept for sporting purposes.

FALCONS ON THE "KEDGE"

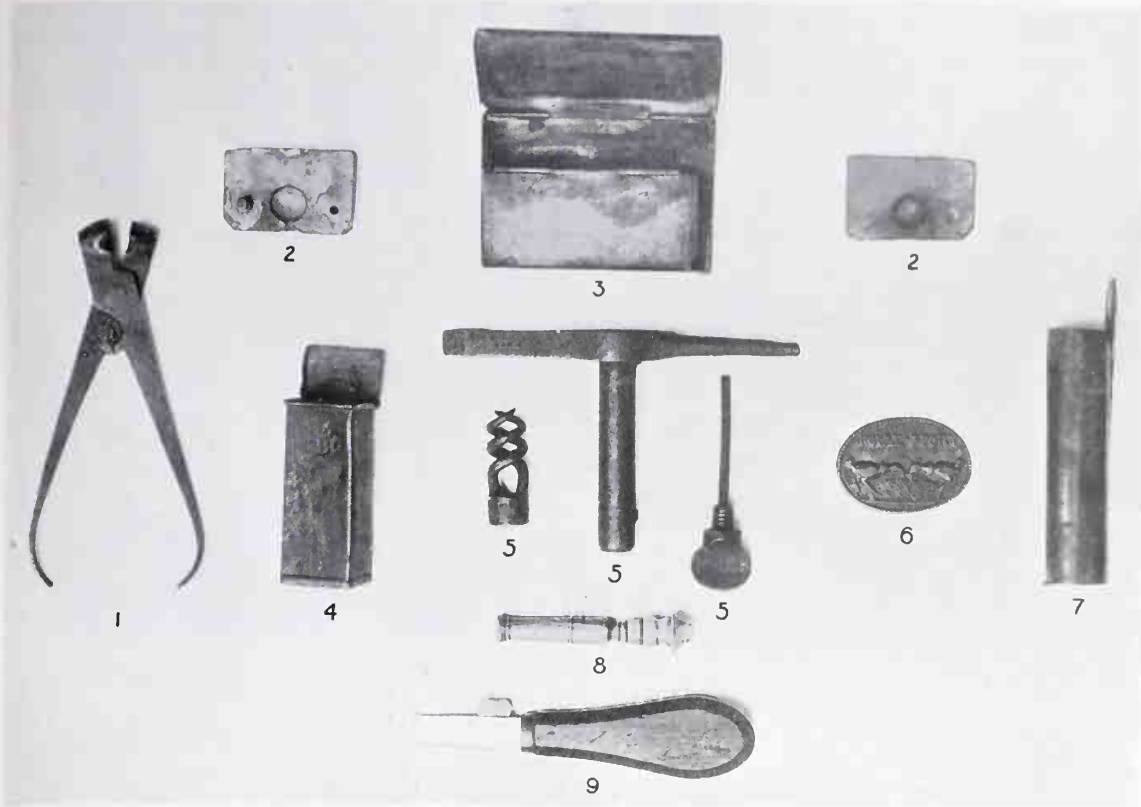
The introduction from the Dutch in 1700 of the use of the flint for discharging field and military arms entirely did away with the crossbow and such weapons. The finished article was principally obtained from Brandon, in Suffolk, where an industry had existed from time immemorial for the production of strike-a-lights —pieces of flint suitable to use with the tinder-box— at that time the only way of producing light. Then came the demand for flints suitable for sporting guns and pistols. At Brandon fine black flints are got from the vast chalk-beds in the district. Large blocks of flint are obtained by the miners; they dispose of them to the knappers, who, by a skilful blow with a hammer, knock off "flakes" which, by another hand, are cross-cut into suitable shapes for guns and pistols. A considerable trade was carried on until the invention of the percussion cap, about 1820, and a further stop was put to the work when friction matches were introduced and the flint and steel abandoned. Our illustration shows some finished flints of various sizes. The industry is not quite dead, as large numbers of strike-a-lights and gun-flints are still sent out to the Arabs. The number of discharges a flint could be relied upon to give was very uncertain, so the soldier and sportsman had to be furnished with extra flints to insert into the hammer of his gun as necessity required. I show a little tin box $2\frac{1}{2}$ in. by $\frac{7}{8}$ in. by $\frac{1}{2}$ in. It is stamped B.O. (Board of Ordnance) and the broad arrow, and was carried by one of our soldiers at the battle of Waterloo to hold his extra flints. There was one flint in it when it came into my possession: it will hold about a dozen. It was purchased some years ago from a woman who was born at the time of the great battle, and had been carried by her father. Doubtless every soldier had one at the time, but so little care has been taken of them that I cannot trace another example; even the United Service Museum does not yield one.

The old "Brown Bess" is a formidable weapon: it measures 4 ft. over all, and weighs 8 lbs. The lock of the one here shown is stamped with the broad arrow, a crown with G.R. under, and the word TOWER. Waterloo was undoubtedly fought with this weapon. The percussion cap came into use soon after, and was gradually adopted by the military; but I fancy some of the old flint-locks lingered until the early days of the Crimean war. I *know* they were served out to the soldiers going to India in 1849, and as men for the Crimea were drafted from all parts of the empire, it is highly probable that some brought their flint-locks with them. The Russians certainly had this weapon.



FLAKES AND FINISHED FLINTS

Soon after the percussion cap was introduced, many of the old locks were "converted." Of the horse-pistols shown, the one on the left has the



(1) METAL BULLET MOULD (2) STONE BULLET MOULD (3) FLINT AND TINDER BOX
(4) BOX CARRIED AT WATERLOO (5) CHARGE-DRAWER, ETC. (6) PASS TO COCKPIT
(7) METAL TUBE FOR POWDER AND SHOT (8) BONE PRICKER (9) SCREW-DRIVER

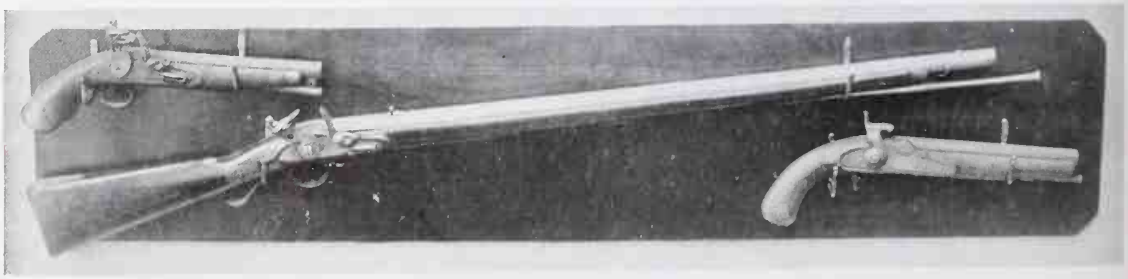
flint-lock, that on the right is "converted," viz., the old lock removed and one suitable for the cap put in its place. I also possess a pair of pocket pistols; they are marked "Dudley" on one face, "Portsmouth" on the other. They are beautifully made. At half-cock the trigger folds under, and on the top, behind the flint-holder, is a slide to fix it, so that the pistol can be carried in the pocket with perfect safety. In the case with them is a neat little flask, one end for powder and bullet, at the other a receptacle with a sliding shutter for flints—three beautiful specimens still reside there. With them is a handy tool—screw-driver and pricker. Pistols were made with two barrels both for flint and cap locks. The barrels did not revolve, but in the first case the touch-hole did, and in the second the hammer. (For account of these and illustration, see THE CONNOISSEUR, July, 1913.) Some flint-locks had very powerful springs. The one here shown, I was informed, was used for discharging a cannon. It requires considerable strength to bring it to full-cock.

In the "good old days" of these bygones the highwayman infested every road, especially those leading out of London. No horseman would think of travelling without his pistols ready at the slightest alarm. They were hung across the horse's neck, just in front of the saddle, in "holsters"—strong leather cases, each one holding a large pistol. I was recently fortunate enough to procure the pair here illustrated. They are very strongly made, and were evidently taken off the horse when the traveller entered his inn. Dickens refers to the custom in the opening pages of *Barnaby Rudge*. The pistols in this case are very formidable weapons — strong flint-lock — and they would carry a ball of $\frac{7}{8}$ in. diameter. There is no provision for a ramrod. I surmise they are now rarely to be seen, as they are the only ones I have met with in my rambles.

The coaches were all guarded. We read in a Newcastle paper of 1760: "The South Mail came guarded by a person on horseback with a sword drawn, and behind by another with a charged blunderbuss, which precaution is now taken on all the principal roads to prevent it being robbed." The identical weapon then carried is now in the museum of the Society of Antiquaries, Newcastle-upon-Tyne. So serious were the robberies by highwaymen that the coach proprietors refused to carry valuables. An

advertisement in the *Darlington Pamphlet* says: "The proprietors of this machine (coach from Newcastle to London) beg leave to acquaint the Public that they are determined not to carry money, plate, jewels, or watches upon any consideration whatever." Various ingenious appliances were made for the sportsman to carry his powder and shot and enable him to load his gun as quickly as possible. Several are illustrated. The first, a leather belt to go over the shoulder, carrying shot of two sizes. By a spring arrangement the wearer could cut off instantly just sufficient shot for one charge. Another form was a leather shot-holder for the pocket, that had much the same action. Powder was carried in a flask of tin or leather. By placing a finger over the top and pressing a spring, just sufficient for one charge could be released. Another contrivance was a metal tube $3\frac{1}{2}$ in. long, with a division in the centre, one end for shot, the other for powder; a lid with a strong spring confined the contents, which were easily released when loading. Several of these could be carried in the pocket. Various combination tools were carried, as prickers, screw-drivers, nipple removers, charge-drawer, etc., etc. Bullets were mostly cast at home. I show one bullet-mould in metal, and a more uncommon type in stone, dated 1806. Game, when shot, would be carried home in various ways. The carrier illustrated has a metal handle carefully covered with leather. From a crossbar just below 20 leather thongs 9 in. long are suspended; the end of each is divided so that the head of a bird could be passed through and carried on the thong. These carriers may have been in common use, but it is the only one I have met with. Every sportsman would carry a pocket tinder-box containing flint, steel, and tinder. Friction matches were brought out by Mr. Walker, a chemist of Stockton, in 1827, and were first sold at 1s. per box—box 2d. It was some years before they came into general use. One writer says: "He might have set fire to the place had he been furnished with phosferous matches, that invention of modern times by which the chemist and the philosopher have so effectually forwarded the purposes of house-breakers and nocturnal assassins, but which, like its contemporary discovery—the air balloon—cannot, I believe, be applied to any purpose of utility or convenience." My father was a house-keeper before friction matches became general. The grandfather of a friend of mine would never allow

FLINT-LOCK FOR CANNON



"BROWN BESS" AND PISTOLS, ONE FLINT, ONE CONVERTED

SHOT AND POWDER FLASKS

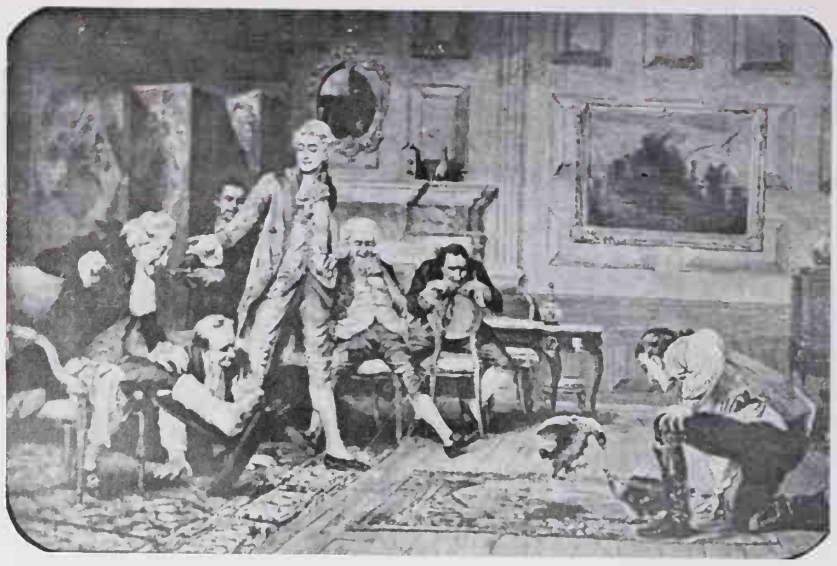
their use. The Tyne pilots thought them very unlucky, and would never go to sea with any on board.

Fishing. — The strangest form of fishing that has come under my notice was with a sledge-hammer. Sitting on the bank of the river Derwent, near Newcastle-on-Tyne, on a fine summer afternoon, more than fifty years ago, I saw a pitman wading or walking up the bed of the stream, which was very

SHOT AND POWDER BELT

GAME CARRIER

rocky, with a large hammer in his hand. My curiosity was aroused, so I watched the gentleman, and then saw that he was fishing. Every large, flat stone that he came to in the shallow parts of the stream received a heavy blow from the hammer. Then the stone was turned over, and any poor trout that was stunned by the blow was captured and transferred to the pocket of the pitman.



COCK-FIGHTING IN DRAWING-ROOM

Cock-fighting.—One of the most fashionable popular sports of a hundred years ago—now almost, if not quite, unknown. The present generation has no idea of the extent to which it was carried in former days. The Royal Cockpit was at St. James's in 1824. Hogarth's spirited picture gives some idea of the company that assembled. Very large stakes were fought for and heavy betting indulged in. It was the custom to put any defaulter of betting debts into a basket and haul him up to the rafters of the pit. A careful look at the picture will reveal the shadow of a man so suspended. Another illustration shows a drawing-room encounter. The old gentleman with his gouty leg on a footrest, the young man with a black patch on his face, and the general dress of the company, point to a bygone period. Nearly every village had its cockpit. It was a great draw at all fairs and races. A newspaper of 1772, under the head of "Barnet," announces: "Cocking at the Green Man as usual." After church on Sunday morning was the customary time in country places. By general consent they waited till service was over, but if a strange minister unduly prolonged matters, play could not be stayed. It would appear that some church officials were fond of the sport:—

> "No wonder the people of Rugby are still in the dark,
> With a card-playing parson and a cock-fighting clerk."

The birds were trained and fed most carefully; their own spurs were cut off, and steel or silver ones, like those illustrated, were fastened on. They were very sharp. The leather at one end was steeped in hot water, great skill being required to fasten them on to the bird's leg, for if they were not set just at the right angle, there was a danger that the fighter, when he had pulled his opponent's head sufficiently low to strike, might pierce his own instead. The trade card of "Samuel Toulmin, Silver Cockspur Maker" (here reproduced), is highly interesting, and the quaint verse shows the desirability of having your bird furnished with Smith's silver spurs. The late Chancellor Ferguson, of Carlisle, has written some most interesing papers on cock-fighting. He tells us that it was carried on at Easter-time at all the public schools.

SPURS FOR FIGHTING COCKS

THE COCKPIT BY HOGARTH

Wimborne, in Dorset, was very famous; each boy trained and entered his own bird. Mains were fought until one bird was victorious. The lucky owner was cock of the school during Lent; he was exempt from punishment; and if any friend of his was stripped for caning, if he stepped forward and put his hat upon the place appointed for flogging, his friend was exempted also. In many of the country schools, especially in Scotland, a great part of the master's income was derived from the "cock penny" paid by the children when entering a bird. At Alston, in Cumberland, prayer-books were given as prizes for cock-fighting. I presume "passes" were issued to some of the cockpits. I show a very rare metal pass or token. On the obverse is ROYAL SPORT / JOHN / WATLING and two cocks fighting on the reverse. There appears to have been another Royal Cockpit at Hockley-in-the-Hole, near the north-west of Clerkenwell Green (so named from the excellent springs of water in the vicinity, and from the Guild of Parish Clerks holding their mystery and other plays on the Green). Ray Street, foot of Coppice Row, and the Workhouse now occupy the site. It is described as a "place of public diversion, a kind of bear garden, celebrated for its bear and bull baiting, trials of skill, and its breed of bulldogs." An extract or two from prints of the day may give some idea of the brutalities carried on there. 1710:—"A green bull to be baited which was never baited before, and a bull to be turned loose with fireworks all over him; also, a mad ass to be baited, with variety of bull-baiting and bear-baiting, and a dog to be drawn up with fireworks." . . . "A man named Preston was keeper, or marshall, as he was sometimes called. He was killed and almost devoured by a bear." The noble art of self-defence was also indulged in. Even the ladies entered the lists, as the following challenge will show:—"I, Elizabeth Wilkinson, of Clerkenwell, having had some words with Hannah Hyfield, and requiring satisfaction, do invite her to meet me on the stage and box with me for three guineas, each woman holding half-a-crown in each hand, and the first woman who drops her money has lost the battle." The challenge is accepted in the following terms:—"I, Hannah Hyfield, of Newgate Market, hearing of the resolution of Elizabeth Wilkinson, will not fail, God willing, to give her more blows than words, desiring home blows, and from her no favour." The half-crown in each hand was a clever way of preventing scratching or hair-pulling. Cock-fighting has passed away, but many expressions emanating from the sport linger with us to the present day, such as "cocksure," "cock of the walk," "that cock won't fight," "live

like fighting cocks," and many others. Many country inns adopted the sign of "The Fighting Cocks." on the other, one bird has vanquished his opponent, and is standing on his prostrate body crowing. The

TRADE TICKET OF SILVER COCKSPUR MAKER

There is a noted one on the outskirts of St. Albans. It has progressive views on the sign-board. On one face is a picture of two game-cocks in fierce battle: public-house is a quaint building, and claims a very early foundation. Such are some of the vanishing customs in field sports and military matters.

THE FIGHTING COCKS INN, ST. ALBANS

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PORTRAIT OF A LADY
BY JEAN BAPTISTE GREUZE
In the Wallace Collection

[Photo Mansell

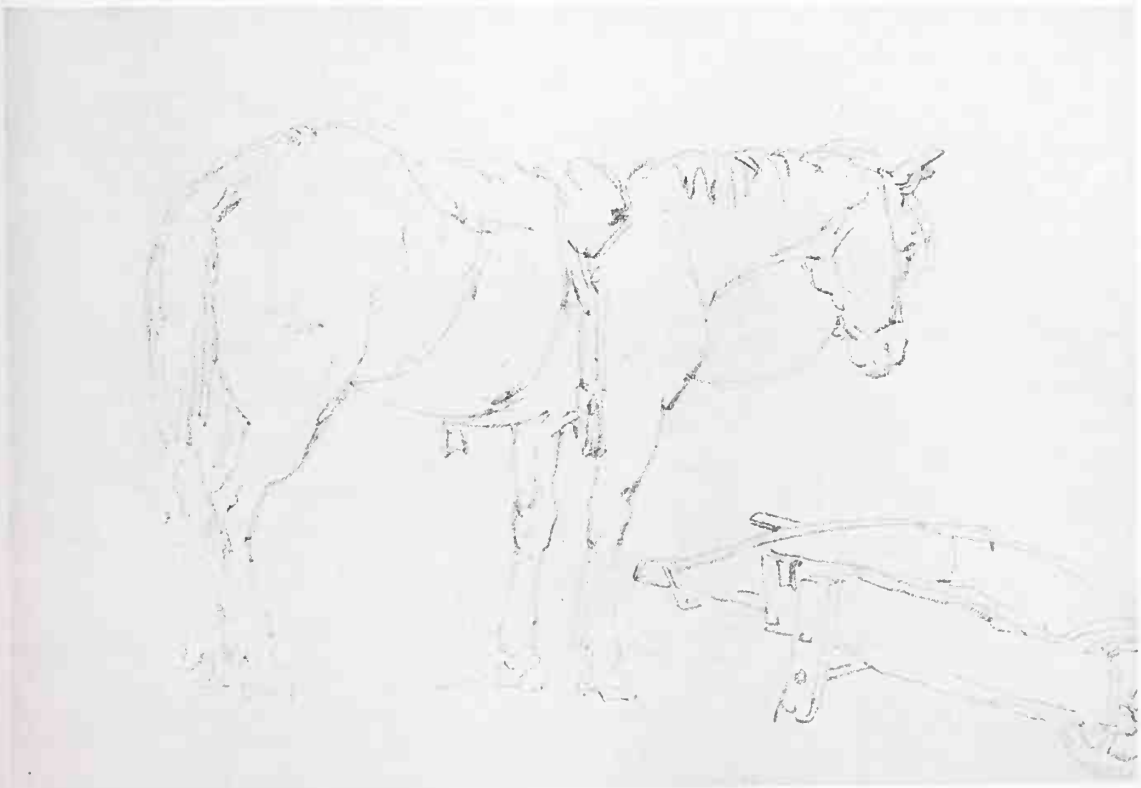
DRAWINGS

Of the Eighteenth and Nineteenth Centuries

The Turners in the National Gallery

By Alexander J. Finberg

When the National Gallery Bill was introduced in the House of Lords last November, everybody seemed surprised to find that the nation possessed "20,000 Turners." What the public mind understands by "a Turner" is evidently a picture like the *Crossing the Brook* or *Ulysses and Polyphemus*; so the idea that the National Gallery possessed 20,000 of such large and important pictures was rather startling. As the accommodation of the gallery, when used to its uttermost, is only capable of exhibiting about 2,000 of such pictures, the imagination of the public conjured up visions of thousands of pictures by Turner, all worth anything from £2,000 to £50,000 (or even £100,000), stacked in the vaults of the National Gallery and perishing from neglect. As the public can never hope to see even a tenth of this useless collection, the practical man at once said: "If we only sell a few of such works we shall get all the



No. I.—PONY AND WHEELBARROW

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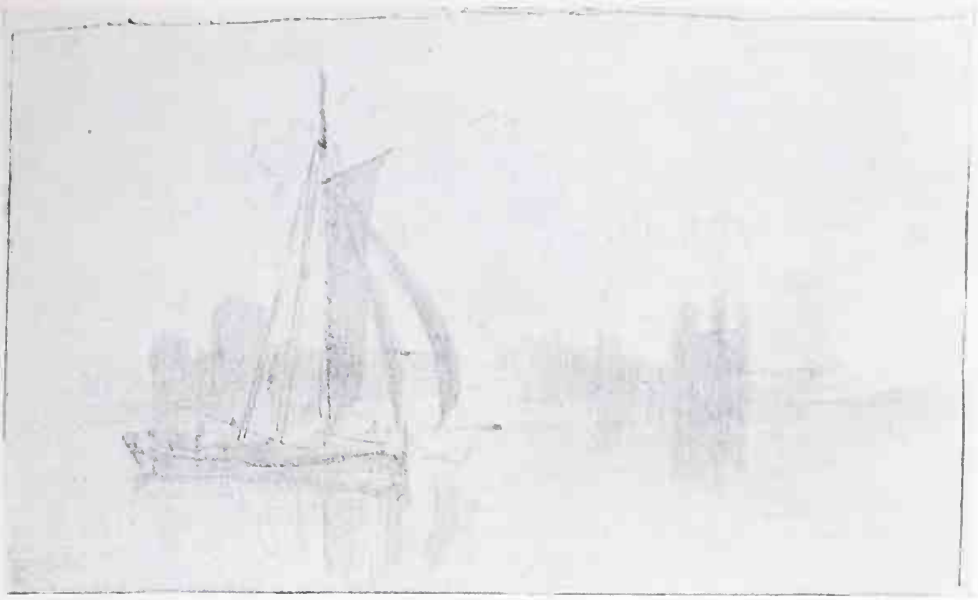
No. II.—CONWAY CASTLE

money we want, and not even miss the examples sold from such a superabundance." The trustees of the gallery seemed to have made out an overwhelming case for their project of selling the property they had been appointed to take care of.

This view of the case, I may say at once, is entirely erroneous. It is based upon a hasty and foolish interpretation of a statement made by Lord D'Abernon in moving the second reading of the Bill. This statement, as reported in *The Times*, was that "out of 23,000 works of art—oil paintings, water-colours, and sketches which the gallery possessed—20,000 were by Turner and 3,000 by all other artists of all schools." It will be noticed that Lord D'Abernon did not say that the nation possessed 20,000 oil paintings by Turner; he cannot, therefore, be held responsible for the erroneous interpretation which has been put upon his words. But his statement as thus reported is still not entirely accurate. The gallery does not possess 20,000 works of art by Turner. Many of the items enumerated among the "drawings" of the Turner Bequest are not works of art in any recognised sense of the words. They are merely scraps of paper on which we find written notes of various kinds. Among them are several recipes (one said to be "an infallible cure for the bite of a mad dog" and another for making canvas water-proof), copies of favourable press criticisms of his works, his own descriptions and criticisms of other artists' works, lists of the numbers of bank-notes, drafts of poems he was trying to write, details of his savings, investments, expenditure, and appointments, etc., etc. Most of this writing is in Turner's hand, but some of it is not. That on page 2a of the *Marford Mill Sketch Book* is probably by his father; that on the fly-leaves of the *South Wales Sketch Book* (one leaf has been published in fac-simile in Volume III. of the Walpole Society's Annual) is by some unknown friend.

So much ignorance has been shown as to the number and character of Turner's works which belong to the nation, that the editor of THE CONNOISSEUR has asked me to attempt to throw some light on the subject. I fear that I cannot do much within the limits of a short magazine article, but I am willing to do my best.

The National Gallery possesses about a hundred of Turner's finished oil paintings. All of these are exhibited (or were before the war) either in the National Gallery, the Tate Gallery, or in the various provincial public galleries. In the National Gallery Report for 1910 it was stated that 19 had been "retained at Trafalgar Square to represent the painter in the history of European art." In 1913 about 20 or 21 were exhibited in the gallery. Among the pictures on loan were important canvases like *The Golden Bough* (N.G. 371), *Regulus leaving Rome* (519), *The Opening*



No. III.—CARNARVON CASTLE

of the Walhalla (533), *The Giudecca, Venice* (539), and *Richmond Bridge* (557), lent to the Dublin National Gallery; *Hero and Leander* (521) and *Whalers Boiling Blubber* (547), lent to the Glasgow Art Gallery and Museum, Kelvingrove: *Phryne going to the Bath* (522), lent to the Corporation Art Gallery, Oldham; and *Rome, from the Vatican* (503), lent to the Walker Art Gallery, Liverpool. So that, if the trustees got the powers they asked for, one of the first results would be that Dublin and our chief provincial galleries would lose their examples of Turner's works.

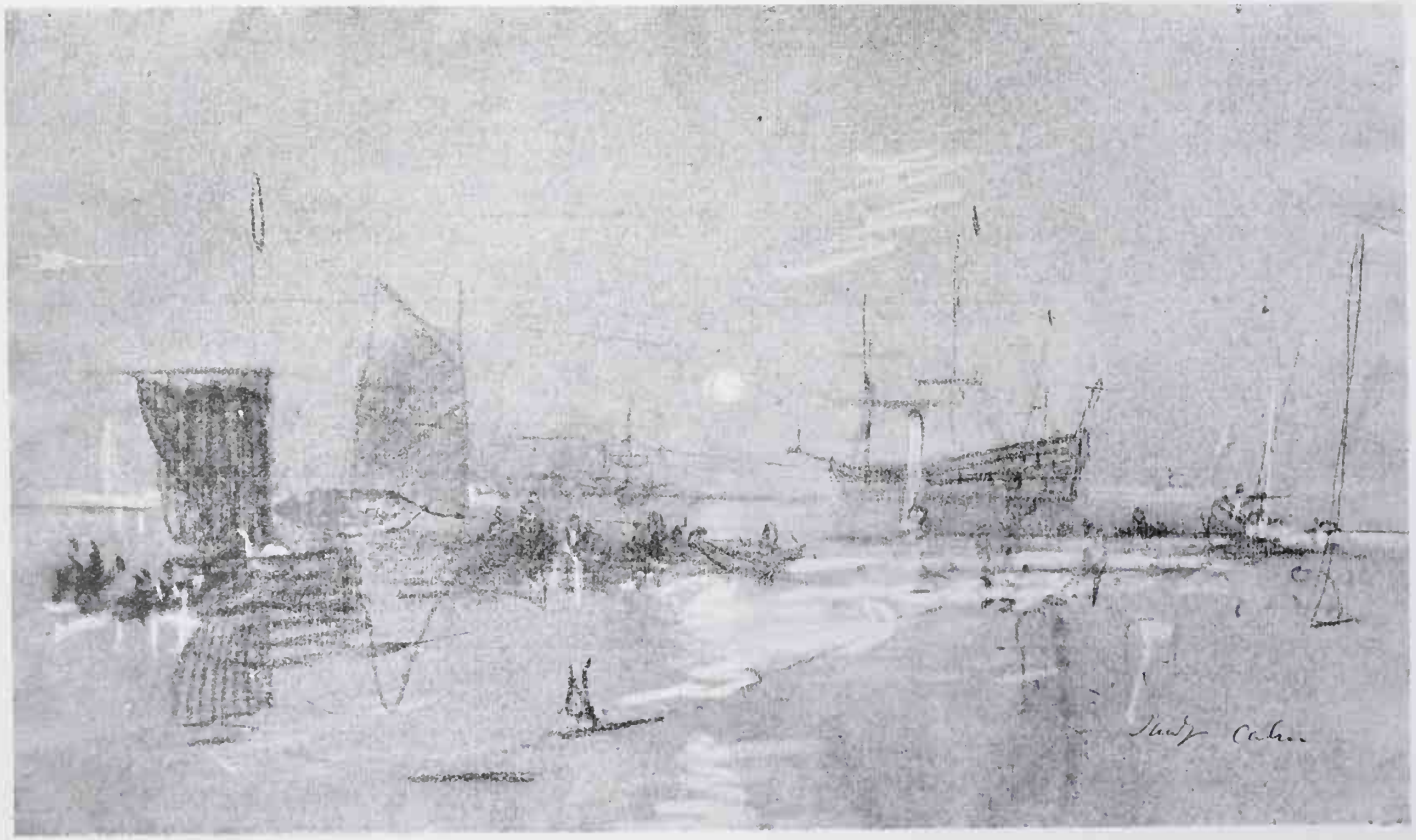
During 1905 a number of unfinished canvases by Turner were discovered in one of the lumber rooms in Trafalgar Square. These had been condemned by the trustees and directors of the gallery about fifty years ago as unfit for exhibition, and if they had then possessed the powers of sale demanded by Lord D'Abernon's Bill, there can be no doubt that the whole lot would have been immediately disposed of "at bargain prices." Between 1906 and 1915, 71 of these canvases had been framed and exhibited, mostly at the Tate Gallery. Among them are exquisitely beautiful things like *The Evening Star* (1991), superb sketches like *Yacht-racing in the Solent* (1993, 1994, and 1995), *Storm off a Rocky Coast* (1980), and quaint and interesting failures like *George IV. at St. Giles', Edinburgh* (2857) and *George IV. at a Banquet in Edinburgh* (2858).

Up to 1915, 187 of these canvases had been framed and exhibited. Only the officials can say exactly how many unfinished oil fragments remain unframed, but the number cannot be large.

Instead of possessing 20,000 oil paintings by Turner, the nation therefore owns under 300, and this includes more than 100 slight and fragmentary works of interest only to artists and art students.

I now turn to the drawings in water-colour, pencil, chalk, etc. The bulk of these consists of the sketch-books used by Turner during his long artistic career. The earliest of them contain some of the first drawings Turner made from nature. He was then fourteen years old, and they were probably made during the holidays which he spent with his uncle at Sunningwell, near Abingdon. They comprise his first sketches of Oxford, and other drawings at Clifton Nuncham, Stanton Harcourt, and Radley Hall. The latest sketch-book in point of date is a small pocket-book bound in red leather. It was in use during 1845 and 1846, when the artist was 70 and 71 years of age. Turner was then too feeble and ill to visit his favourite sketching grounds on the Continent. It contains notes of his wanderings round Kent, Canterbury, Sandwich, Pegwell Bay, Ramsgate, Deal, and Richborough being among the places visited.

Between these two extremes we find practically the whole series of his sketch-books. In them we can trace his rapidly developed powers of drawing and composition, and the changing spirit in which he approached nature at different periods in his career. They contain the first notes and sketches from which all his most famous works were built up. With their aid we can piece together a full record of all his travels and sketching tours. Their biographical interest is also heightened by the fact that Turner used his sketch-books not only to draw in, but also as note-books in which he jotted down details of his



No. IV.—STUDY FOR "THE SUN RISING THROUGH VAPOUR"

No. V.—LANDSCAPE NEAR PLYMOUTH

financial condition, his appointments, and thoughts on art and nature.

The value of this exhaustive record of the intimate life of a great artist is incalculable. To the practical artist in search of hints and guidance in the development of his own powers, to the art historian, and to the scientific student of art as a factor in the intellectual life of mankind, these sketch-books form a quarry of precious material. And their value, I need hardly point out, depends largely upon the whole series being kept together. By extraordinary good luck they have been kept together up to now; it is surely a duty we owe to the future to do everything within our power to prevent this precious series of documents from being dispersed.

The number of leaves drawn or written upon in these sketch-books amounts to nearly 18,000. In addition to these, the nation possesses about 200 of the diagrams drawn by Turner to illustrate his lectures to the students of the Royal Academy on "Perspective": about 200 finished drawings, including the originals of engravings published in the *Liber Studiorum*, *The Rivers of England*, *The Ports of England*, Rogers's *Italy*, *The Rivers of France*, and Rogers's *Poems*; and some bundles of water-colours in all stages of completion, most of them trial sketches of colour compositions or mere beginnings of designs. These, together with the leaves of the sketch-books, give us a total of about 19,800 drawings—19,743 are accounted for in the *Inventory* published in 1909, and the remainder consist of items which were accidentally omitted from that list.

All the finished drawings, as well as about 2,000 of the unfinished drawings and sketches, have been publicly exhibited in the National Gallery or elsewhere, so that artists and serious students have been able to form some idea of the value of the collection as a whole. But it is impossible to say that the trustees and officials of the gallery have done their duty to the collection. In spite of repeated promises to make the whole collection accessible to students, nothing has been done in this direction; even the preliminary work of having the drawings properly protected by mounts has not been begun. With regard to the choice of drawings for exhibition, only a small proportion of these can be said to have been chosen with any judgment, taste, or knowledge of their educational possibilities. The small proportion is composed of the first 400 chosen by Mr. Ruskin, who made admirable arrangements for their safe keeping and display, and the 100 selected by Sir Frank Short for the use of students of the Royal College of Art. The remainder of the exhibited drawings, including the travelling loan collections, have been chosen ignorantly and carelessly. Many of the drawings recently framed and exhibited have been selected for no better reason than that they were too large to go into the boxes made to contain the bulk of the collection. The methods of framing and safeguarding the travelling collections leave much to

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be desired: a proportion of their contents has already been ruined by unwise exposure, and they include drawings which are not by Turner.

The National Gallery authorities, however, can plead as an excuse for the scandalous neglect with which the Turner drawings have been treated, the fact that the gallery, unlike nearly all the principal European and American public galleries, does not possess a department of drawings. They have not, as a consequence, either the accommodation ready to make these drawings accessible to students, or officials capable of classifying, arranging, or administering such a collection. When we consider that one of the chief glories of the English school of art belongs to the region of water-colour painting (including miniatures), the urgent need of such a department seems obvious. But the trustees are too busy with wild schemes for raising millions to squander on the purchase of "old masters" and for building new galleries for foreign modern pictures to be able to give any attention to such questions of administrative efficiency.

No. VI.—BOSCASTLE PENCIL DRAWING

It is impossible in the limited space at my disposal to give any detailed information about the interest and value of this wonderful collection of drawings. In my book on *Turner's Sketches and Drawings* I have dealt somewhat fully with one side of the subject,

No. VII.—BOSCASTLE ENGRAVING

viz., the relation between these sketches and Turner's finished work, and I am able, by the courtesy of the publishers, Messrs. Methuen & Co., to reproduce here a few of the illustrations used in that work. The

No. VIII.—HEDGING AND DITCHING

PENCIL DRAWING

earliest in point of date is the sketch of a pony and wheelbarrow (No. i.), made in 1794, when the artist was nineteen years of age. It gives a good idea of Turner's style of sketching at this period—his determination to grasp the larger truths of form and

No. IX.—HEDGING AND DITCHING

ENGRAVING

structure, as well as his quickness and versatility. The pencil outline of Conway Castle (No. ii.) was made in 1798. From this slight material the sombre and impressive oil painting, now in the possession of the Duke of Westminster, was painted. The charming little pencil study for a picture of Carnarvon Castle (No. iii.) was made a year later. No. iv. shows Turner's first idea for the design of the picture which now hangs beside the Claudes in the National Gallery—*The Sun rising through Vapour. Fishermen cleaning and selling fish* (479). He had not yet felt the necessity for the group of figures and boats in the foreground, and it will be seen that his first idea was to call the picture *A Calm*. The *Landscape near Plymouth* (No. v.) is one of many delightful pencil drawings Turner made in Devonshire about 1812. The very slight sketch of Boscastle, Cornwall (No. vi.) from which the water-

No. X.—VENICE THE DOGANA

colour engraved in the "Southern Cross" series was elaborated, shows from what meagre data Turner could work when he chose to do so. The hurried hieroglyph (No. viii.) from which the delightful design of *Hedging and Ditching* in the *Liber Studiorum* was elaborated is even more perfunctory. It is only interesting as an example of Turner's methods of creation. Torn from its context, mounted and framed and sold by auction as "a Turner," it might perhaps realise a pound or thirty shillings as a curiosity. As one of the 20,000 "Turners," which the man in the street fondly imagines the nation might sell for three or four thousand pounds, it possesses some topical interest.

The drawing of *The Dogana, Venice* (No. x.), which has not been previously reproduced, is a good specimen of the note-taking to which Turner abandoned himself during his first visit to Venice in 1819. *Teasing the Donkey* (No. xi.) is one of the brilliant colour notes which Turner made during a visit to Lord Egremont at Petworth, probably in 1829. The figures, admirable in movement and character, are dashed in with body-colour on blue paper without any preliminary pencil drawing.

These reproductions will serve to suggest better than any words of mine some idea of the artistic value of the sketch-books.

No. XI.—TEASING THE DONKEY

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BATTERSEA ENAMEL

NEEDLE CASE, THIMBLE CASES AND NUTMEG GRATERS, EXACT SIZE

In the Ward Usher Collection

NOTES AND QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 234).

DEAR SIR,—This canvas is 32 in. by 40 in. in size, and has been in the possession of my family since the year 1851, when it was purchased by my grandfather, then a resident of New York City. Beyond this I have but little information. I do know, however, that previous to my grandfather's purchase of the picture, it was brought to New York from New Orleans, and it is a tradition that late in the eighteenth or early in the nineteenth century it came from Europe, having been brought to New Orleans by French or Spanish officials, colonists, or exiles in the days when Louisiana was a colony of either of these powers.

I remain, your most obedient servant,

FLORENCE A. CODDINGTON (Seattle, U.S.A.).

(234) UNIDENTIFIED PAINTING

JACQUES LAURENT AGASSE.

SIR,—Those of your readers who, like myself, have been delighted with the two beautifully illustrated articles on Agasse in THE CONNOISSEUR for August, 1916, and January, 1917, may find the following note on this artist's exhibits with the Society of British Artists of interest:—

1824 (4, Newman Street), No. 43, *A Group of Children;* 1832, Winter Exhibition (4, Newman Street), No. 329, *View in Smithfield—Friday afternoon;* 1833, Winter Exhibition (4, Newman Street), No. 295, *Play Hours;* 1836 (2, Lower Southampton Street), No. 258, *A Portrait;* 1844 (83, Newman Street), No. 349, *Portrait of a Young Girl—A Study.*

I have no doubt Mr. C. F. Hardy, who knows all about Agasse, knows of these exhibits, but he does not mention them in his interesting articles. The 1833 exhibit was doubtless the same canvas as that exhibited at the British Institution the previous year, possibly with a few last finishing touches added. The charming reproduction you gave us of this picture in your January number makes me wish we could have such an excellent example of this fascinating artist's work to represent his genius in our National Gallery. An artist who lived and worked in this country for just on fifty years, like Agasse, might well be treated as a member of the English school, although he was born in Switzerland.

I may add that Agasse exhibited twice with the "Old" Water-Colour Society during the years when it admitted oils as well as water-colours to its exhibitions. In 1816 he exhibited *Coachmen meeting and comparing Notes* (189), and in 1820 (as Mr. Hardy observes) *A Mail Coach.* On both occasions his address is given as 4, Newman Street.

Your obedient servant,

ALEXANDER J. FINBERG.

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Pictures and Drawings

TWO drawings by Copley Fielding were amongst the "property of a gentleman" which appeared at Christie's on December 15th. *Dunster Castle*, 1859, 7 in. by 10¼ in., fetched £84, and *A Highland Lake Scene, with Cattle*, 1841, 7 in. by 10 in., £75 12s. They were followed on the easel by C. Haag's *Kaheen Amran*, 46½ in. by 30 in., which fell for £78 15s. Three drawings by S. Prout were put up, the highest price being £47 5s. for *The Porch of a Cathedral*, 16½ in. by 10¾ in. The next property included *The Housewife*, by J. Bosboom, 9¼ in. by 12 in., £56 14s., and *Arundel Park, Sussex*, by E. M. Wimperis, 13½ in. by 20½ in., £68 5s. Of two drawings by T. Collier, *After the Storm*, 23¼ in. by 35¼ in., which was exhibited at the Paris Exhibition, 1900, made £147, whilst *A Common*, 9½ in. by 13½ in., went for £42. D. Cox's *Mountain Road, with Sheep*, 16½ in. by 26¼ in., was knocked down for £52 10s. It had been exhibited at Liverpool, 1875; at the Cox exhibition, Birmingham, 1890; and came from the Holbrook-Gaskell collection, 1909. Three works from the brush of H. Harpignies were headed by *Briare*, 1888, 7¼ in. by 11 in., from the same collection, which secured £49 7s. The drawings from various sources were started by a Prout, *The Market-place in a Normandy Town*, 17¾ in. by 13¾ in., which made £42. Amongst the pictures, much interest centred in Leighton's *Golden Hours*, 30 in. by 48 in., which was exhibited at the Royal Academy in 1864, and is illustrated in Bryan. The hammer descended upon the selling bid of £273. It was easily surpassed, however, by Constable's *Sketch at Badham, Norfolk*, 14½ in. by 21 in., which secured £651. Other items were *A Roadside Inn*, by T. Creswick, R.A., 48 in. by 72 in., £168; *The Plough Team*, by W. Shayer, 29 in. by 39 in., £115 10s.; *The First Cigar*, by E. de Blaas, 1883, 24½ in. by 16 in., £120 15s.; *A Street in Jerusalem*, by G. Bauernfiend, 1887, 50 in. by 35 in., £68 5s.; *On the Eve of Civil War*, by R. Hillingford, 35½ in. by 53½ in., £67 4s.; and *Napoleon's Peril at Brienne-le-Chateau*, by the same, 1891, 39½ in. by 56 in., exhibited at the Royal Academy, 1891, £50 8s.

A drawing by Sir Thomas Lawrence, *Miss Bloxam, afterwards Mrs. Walcot, the artist's niece*, with the engraving from the sketch by F. C. Lewis, brought £105 at Messrs. Sotheby's on December 12th. It was sold with other Lawrence relics by order of the owner, to whom they were presented by the artist's great-niece, Miss A. I. Walcot.

Two vignette drawings by Birket Foster realised £40 19s. apiece at King Street on December 18th. They were *A Cathedral Town on a River* and *A River Scene, with windmill and boats*. £299 5s. was secured by *Psyche*, a circular painting, by Lawrence, 19¼ in. diam.

The celebrated series of pictures of sporting dogs known as the *Sportsman's Cabinet* (engraved by John Scott), by P. Reinagle, R.A., and Sawrey Gilpin, R.A., made its appearance at Messrs. Christie's on December 22nd. It belonged to the late W. J. C. Moens, Esq., J.P. The prices ranged between 3 gns. and 49 gns. *Going Out in the Morning*, 35 in. by 49 in., and *The Death of the Fox*, by the same artists, made £304 10s. and £131 5s. respectively. Framed prints by J. Scott were sold with the pictures. From another property, *Startled*, a hunting scene, by C. Towne, 1818, brought £73 10s.; *Drawing Cover* and *Returning Home*, by S. Alken, £57 15s.; and a quaint *View of Eton*, by G. Jones, R.A., 25¾ in. by 35¼ in., £69 6s. An oval pastel, *Portrait of a Gentleman, in brown coat, with white vest, in a landscape*, by Sir T. Lawrence, 12 in. by 10 in., from the collection of Matthew Hutchinson, 1861, made £35 14s. Amongst the pictures from various sources, a panel, *The Return of the Prodigal*, by Rembrandt, 42 in. by 33 in., fetched £630; *A View in Amsterdam*, by Berkheyden, a minutely treated work on panel, 11½ in. by 17½ in., which was exhibited at Burlington House, 1889, from the Massey-Mainwaring collection, 1907, £65 2s.; *A Rustic Maiden*, by W. Owen, R.A., 34 in. by 26 in., £110 5s.; a slight but facile *Portrait of a Girl, in white muslin dress*, by Rev. W. Peters, 23 in. by 19 in., £210; *Portrait of a Gentleman, in brown dress, with red scarf and white frills*, by N. Maes, unframed, 17 in. by 12½ in., £60 18s.; *Portrait of a Lady, in black dress, with rich lace collar and strings of pearls*, by D. Mytens, 27 in. by 20½ in., £99 15s.; and *The Resurrection of the Virgin*, school of Catalonia, on panel, 41 in. by 42 in., in an interesting carved frame of Gothic design, £94 10s. Three landscapes by R. Wilson were also offered. The one to realise the highest sum was *A River Scene, with an Angler: Sunset*, 24 in. by 29½ in., which was knocked down for £54 12s. A pathetic reminder of that unfortunate artist, Richard Morton Paye, was present in the

somewhat crude *Portrait of a Child, in white frock, with blue hat, seated, holding a kitten*, 35 in. by 27¼ in., which fell for £47 5s. Readers will recall that an article embodying all that is known of Paye's life appeared in these pages in 1913 (vol. xxxvii., page 229). By Sir J. Reynolds, a *Portrait of a Lady, in light blue dress with dark blue cape lined with ermine*, 28½ in. by 24 in., which belonged to the late Rev. W. Thomas Penfold-Dixon, realised £462; and a *Portrait of General Pulteney, brother of the Earl of Bath, in scarlet military tunic, with buff vest*, 35½ in. by 27 in., £304 10s. The *Portrait of Penelope Bowyer, daughter of Sir William Bowyer, Bart., of Denham Court, Middlesex* (married to George J. Cook, of Horefield Park, near Uxbridge), by Reynolds, 35 in. by 27 in., which was the property of Lieut.-Col. H. A. Vernon, D.S.O., was knocked down for £399. £514 10s. was bid for a *Portrait of a Lady and her two Children*, by Jacob Jordaens, 43 in. by 34 in. It belonged formerly to the eighth Earl of Cork and Orrery, who bequeathed it to his son, the late Hon. and Rev. Richard Boyle. The day's sale was closed by the late Bertie Wentworth Vernon's collection. £819 was secured for *A Sea View off the Dutch Coast*, by J. Van der Capelle, 39 in. by 66½ in.; £787 10s. for a *Portrait of a Lady*, by J. F. de Troy, oval, 27½ in. by 22 in.; £199 10s. for a *View of Amsterdam*, by A. Storck, 24 in. by 33½ in.; £136 10s. for a *Portrait of a Lady*, by J. Highmore, 63 in. by 43 in.; and £110 5s. for *A Naval Engagement between the English and Dutch Fleets*, by W. Van de Velde, 40 in. by 69 in.

Engravings and Etchings

THE collection of etchings by Frank Brangwyn, which had taken up much of the west room at Messrs. Christie's, was sold on December 11th. The limit bid was reached by *The Bridge of Sighs*, which made £21. *Dagmar*, an etching by A. Zorn, fetched £24 3s.

Some of the early English engravings sold well, and the afternoon was not far advanced when an engraver's proof, with inscription in pencil by the artist, of *Lady Heathcote as "Hebe,"* by J. Ward, after J. Hoppner, realised £441. Previous to this, *Repairing to Market* and *At Market*, by W. Annis, after F. Wheatley, printed in colours, brought £231; and *Going out Milking* and *The Return from Milking*, by C. Turner, after the same, £22 1s. These were unframed. Amongst the framed examples, an impression in colours of *What you Will*, by and after J. R. Smith, was knocked down for £367 10s.; *The Daughters of Sir Thomas Frankland*, by W. Ward, after J. Hoppner, £189; *A Lecture on Gadding*, by F. Bartolozzi, after J. R. Smith, printed in colours, £136 10s.; *Lady Betty Delmé*, by V. Green, after Sir J. Reynolds, £131 5s.; *St. James's Beauty* and *St. Giles' Beauty*, by F. Bartolozzi, after J. H. Benwell, a pair, printed in colours, £126; *The Promenade at Carlisle House*, by and after J. R. Smith, £126; *The Enamour'd Sportsman*, by and after J. R. Smith, printed in colours, £105; and *Children Gathering Blackberries* and *Children Fishing*, by P. Dawe, after G. Morland, a pair, printed in colours, £92 8s. A set of twelve plates, printed in colours, *The Months*, by F. Bartolozzi, after W. Hamilton, ran up to £441. The lesser prices included £32 11s. each for an open letter proof, printed in colours, of *The Farmer's Stable*, by W. Ward, after G. Morland, and a second state, also printed in colours, of *Morning, or the Benevolent Sportsman*, by J. Grozer, after the same. £42 was bid for the pair *Dulce Domum* and *Black Monday*, by J. Jones, after W. R. Bigg; whilst *Fidelity*, by C. White, after D. Gardner, printed in colours, secured the same sum. A coloured aquatint, by C. M. Descourtis, after J. F. Schall, *L'Amant Surpris*, fetched £39 18s.

Furniture

A PROMINENT feature of the late Lieut.-Col. W. Chaine's collection, which was sold at the King Street rooms on December 13th, was the interesting Elizabethan oak bedstead, inlaid with marqueterie and carved with Atlas figures, the posts carved with fluted pilasters, which was shown in the entrance hall. The top bid was one of £199 10s.

Several properties were dispersed at the same place on the following day. The late Bertie Wentworth Vernon's collection included a Louis XVI. clock, by Martin, à Paris, in ormolu drum-shaped case, resting on books, with the figure of a nymph at side, 18 in. high, which fetched £178 10s.; an Adam settee, the border painted with riband and pearl ornament on white ground, surmounted by a carved medallion head, and covered in old English tapestry, 50 in. wide, £105; and an Adam sofa, with scroll ends and fluted, tapering legs, 66 in. wide, £110 5s. Amongst the miscellaneous properties, a Louis XV. parqueterie library table, with three drawers, 64 in. wide, brought £252; a library table of the same period, veneered with tulipwood and kingwood, 5 ft. 8 in. wide, £309; another, veneered with mahogany, 5 ft. 8 in. wide, £609; nine Jacobean oak chairs, on scroll legs, with turned stretchers, £110 5s.; and a pair of Chippendale mahogany armchairs, the arms and cabriole legs carved with scroll foliage in the French taste, £210.

A Louis XV. settee and four armchairs, gilt and carved, realised £126 at Christie's on December 21st; and a suite of lacquer furniture decorated with Chinese landscapes in black and gold, consisting of 21 pieces in all, £168.

Provincial Sales

COUNTRY collectors found much to interest them in the Cooper collection of English pottery and porcelain, dispersed by Messrs. C. W. Provis & Sons, of Manchester, on December 9th and 11th last. A square-marked Worcester service of 24 pieces attracted attention, being knocked down for £60. The collection included a number of teapots, jugs, cups and saucers, etc., representative examples of various factories. Amongst other lots a "Littler" Longton Hall salt-glaze teapot and cover, 3 in. high, realised £10. £14 was paid for a much-damaged and repaired Bristol cup and saucer, marked, and bearing coat of arms and initials S.S. This formed part of the service made in 1774 for Edmund Burke to present to his hostess, Mrs. Smith, during the election of that year.

"The Devonshire House Circle," by Hugh Stokes (Herbert Jenkins, Ltd.)

THE account given by Mr. Hugh Stokes of *The Devonshire House Circle* covers the period when it was presided over by the famous beauties Georgiana Duchess of Devonshire and her friend, companion, and successor, Lady Betty Foster. Lady Georgiana Spencer married William, fifth Duke of Devonshire, in 1774. Until her death in 1806 she was queen of fashion, and practically held a rival court at Devonshire House to the one presided over by Queen Charlotte at St. James's. Birth, breeding, and beauty all combined to give her this position. Her husband may be styled the hereditary head of the Whig party, for the rank and wealth of the Dukes of Devonshire entitled them to the leadership whenever they chose to assume it. The Duke, like most of the Cavendishes, was unambitious; his talents are said to have fitted him for office, but he had no inclination to assume it, and it was largely owing to his wife's fascination and wit that his house became the social centre of the Whigs. She gathered a gay, brilliant, and not particularly moral circle about her; they indulged in every extravagance, and made gaming the chief end of their existence, while their frivolous conduct made the more demure following of Queen Charlotte hold up their hands in horror. Georgiana was no better than her fellows, and yet she flits through Mr. Stokes's book always a charming and engaging figure, and one feels no wonder that her contemporaries fell

GEORGIANA DUCHESS OF DEVONSHIRE
BY VALENTINE GREEN, AFTER MARIA COSWAY
FROM "THE DEVONSHIRE HOUSE CIRCLE" (HERBERT JENKINS)

under the spell of her fascination. The secret of this can hardly be said to have lain in her beauty. Mr. Stokes, indeed, brings forward many contemporary opinions to show that the legend of her loveliness which has come down to us is much exaggerated, and this is largely borne out by her portraits. She was one of those who never look at their best except when animated, and one fancies that the difficulty which Reynolds and Gainsborough experienced in painting her was more owing to the vivacity of her countenance rather than to any exceptional qualities in her features or complexion. Her popularity was largely owing to her high spirits, her determination to enjoy herself and to make others do so, and her good-humoured affability to everyone in general. The latter trait was enhanced by her power to assume an attitude of hauteur when occasion required, and occasionally when it did not. Her mother warns her against putting on "that killing cold look you sometimes have to those you should be *prévenante* to." One fancies that this chilliness served as an admirable foil to the high animal spirits which found a vent in practical joking and a love for gaming that kept her, wealthy as she was, in perpetual financial embarrassments. The most famous event in the career of the Duchess was the part she played in the Westminster election of 1784. The whole political forces of the country were brought into the field. The Tories, backed by the King, who brought the whole of his royal influence and the resources of his privy purse into play, concentrated their efforts on making Fox lose the seat, while the Whigs, supported by the Prince of Wales, vigorously resisted the onslaught. The efforts of the Duchess turned the scale. She headed a galaxy of beauties to assist in the canvass for Fox, which included the three Ladies Waldegrave, Lady Duncannon, Lady Carlisle, Lady Beauchamp, Mrs. Crewe, Mrs. Damer, Mrs. Bouverie, "Perdita" Robinson, and Mrs. Armistead. The Tories were hopelessly outclassed in this respect, the brightest star in their firmament being Lady Salisbury, who, though originally endowed with as good looks as some of her rivals, was already past her bloom. Even more than Fox himself, the Duchess became the central figure in the fray, and caricatures, poems, and stories concerning her kept the presses of the kingdom busy all through the strenuous length of the election. Mr. Stokes is not able to elucidate the truth of the well-known legend of the Duchess selling her kisses for votes. He gives us various contemporary accounts which show that it is at least probable that she bestowed a number of such favours.

Lady Betty Foster came permanently on the scene in 1785, becoming an inmate of Devonshire House and the close friend and companion of both Duke and Duchess. She was even more beautiful than the latter, and so alluring that, in the opinion of Gibbon, the historian, "no man could withstand her, and that, if she chose to beckon the Lord Chancellor from his woolsack, in full sight of the world, he could not resist obedience." This analogous arrangement continued until the death of the Duchess, March 30th, 1806. Since the birth of her son, in 1790, she had become more domesticated, while the early disasters of the great war with France had cast a general damper over society, of which she reigned as queen until the end. The Duke did not marry Lady Betty until 1809. Her presidency at Devonshire House was brief, for he died in 1811, and she moved to 13, Piccadilly Terrace, from where she migrated to Paris, and finally to Rome, where she died in 1824. Mr. Stokes has produced a highly interesting book, giving a vivid and intimate picture of Georgian society. There is not a dull page in it, while the series of plates by which it is illustrated are particularly attractive, including, as they do, portraits of many of the more celebrated beauties of the time.

"Sir Sidney Lee's New Edition of 'A Life of William Shakespeare.' Some Words of Criticism," by Sir George Greenwood, M.P. (John Lane 1s. 6d. net)

Sir George Greenwood's latest contribution to Shakespearian literature is a masterly piece of destructive criticism. He takes various statements made by Sir Sidney Lee in the last edition of his *Life of William Shakespeare*, and where he does not succeed in demolishing them entirely, he at least throws grave doubt on their accuracy. Thus he corrects Sir Sidney's aspersions on the poet's legal knowledge, practically destroys the credibility of the legend of Shakespeare poaching the deer of Sir Thomas Lucy, and also the identification of the latter with Mr. Justice Shallow, and brings substantial evidence to show that the famous sentence in Chettle's preface to his *Kind Harte's Dream*, of which Sir Sidney makes frequent use, has no reference whatever to Shakespeare. Equally searching, though not so destructive, are his criticisms of Shakespeare's alleged connection with the Rose Theatre, and other details of his later career. A book like this deserves to be read by Shakespearian students because it conclusively proves how little we really know about the poet. As Sir George points out, we cannot be certain about the identity of Shakespeare's father and mother. He might also have added that we are by no means sure that the poet was born in the house in Henley Street which is properly accepted as his birthplace. All the facts known concerning the poet that would be accepted as evidence in a court of law might be easily printed on a single octavo page. Sir Sidney Lee's *Life of Shakespeare* contains nearly eight hundred of such pages, and so must be regarded less as an orthodox biography than an almost unrivalled attempt to deduce facts from secondary data. In other words, Sir Sidney's feat is analogous to that of a detective who has to try and reconstruct the details of a crime wholly from circumstantial evidence. He has marvellously pieced together a plausible, coherent, and detailed record from very inadequate materials, but the very success of his endeavour has made him apt to accept likely conjectures as proven facts while in a few instances his contentions cannot be accepted even under the guise of probabilities.

"Shakespeare's England: An Account of the Life and Manners of his Age" 2 vols. (Humphrey Milford 25s. net)

NATHANIEL FIELD FROM THE PAINTING IN THE DULWICH GALLERY
FROM "SHAKESPEARE'S ENGLAND" (HUMPHREY MILFORD)

SIR SIDNEY LEE has so exhaustively dealt with every matter directly connected with Shakespeare in his *Life* of the poet, that at first sight it might seem that the two substantial volumes on *Shakespeare's England* are a needless addition to the vast accumulation of literature already bearing on the subject. This idea, however, is at once dissipated by a study of the work, which fully deserves the epithet of monumental. So much does it amplify the scope of Sir Sidney Lee's researches, that one may say, indeed, that it will not only be welcome to Shakespearian students, but practically indispensable. Commanding as is Shakespeare's figure, he cannot be said to have dominated his age; he was the product and not the originator of it; a great man among his peers, and not the central sun round whom all other stars in the literary firmament revolved. Nor did the great literary outburst of the Shakespearian age constitute its sole claim to distinction. It was a great epoch—one of new ideas and far-reaching discoveries—and in it were effected the majority of the changes in religion, domestic life, science, art, and politics which inaugurated modern English history. Shakespeare stood on the threshold between the two eras—the old and the new. To appreciate his works, and more especially to understand the countless references to contemporary life and manners contained in them, it is necessary to possess a knowledge of this period of flux and change, and more especially of the time immediately preceding it, for Shakespeare's verse is rather the swan-song of the old order of things than the birth-song of the new. In *Shakespeare's England* this ground is thoroughly covered, thirty-seven leading authorities each taking the portion of it coming within his special sphere of knowledge. The work is divided into thirty sections, four of which are further split up into seventeen sub-sections. To only pick out the portions of it directly concerned with the Fine Arts of the period, and such articles belonging to it as come within the sphere of the present-day collector, one must pass over much that would be of interest to readers of THE CONNOISSEUR. Sir Walter Raleigh, for instance, in his chapter on "The Age of Elizabeth," throws interesting lights on the arms, furniture, and domestic architecture of the period; the Rev. Ronald Bayne, in writing on "Religion," gives useful information on contemporary bibles; while in Mr. E. K. Chambers's description of "The Court" there is much valuable information concerning the costumes of the upper classes. Viscount Dillon writes learnedly on "Armour and Weapons," then in a state of transition, for gunpowder, while rendering bows and arrows and heavier forms of armour practically obsolete, had not yet driven them out of use. Every type of weapon and armour mentioned in Shakespeare's plays is fully described, as well as those in contemporary use

not alluded to by the poet. Sir Edward Maunde Thompson's chapter on "Handwriting," with its examination of the differences between the old English cursive style, used by Shakespeare, and the Italian or Roman script by which it had already been replaced in Court circles, will be of great interest to autograph collectors; while his summing up of Shakespeare's handwriting, as illustrated by his six authenticated signatures, effectually disposes of the contention raised by some Baconian enthusiasts that the poet was such an unlettered man as to be able only with difficulty to write his own signature. A fairly adequate, well illustrated, though somewhat brief chapter on "Coinage" is contributed by Mr. George Unwin; while Mr. Lionel Cust appears also hampered for space in his short survey of "English Painting, Sculpture, and Engraving." Mr. W. Barclay Squire gives a more full account of "Music," in which, besides a description of instruments in vogue in Shakespeare's day, there is a full glossary of the musical terms used in his writings. "Architecture" is well dealt with by Mr. J. Alfred Gotch, though one may complain that he is concerned too exclusively with great country seats and public buildings, the middle-class dwellings, such as Shakespeare himself must have inhabited, being hardly noticed. Mr. Oswald Barron shows that Shakespeare's knowledge of heraldry was only superficial. Mr. Percy Macquoid is very interesting in his account of "Costume," describing not only the developments of dress during Shakespearian times, but giving the prices of many articles, and even an Elizabethan gentleman's washing bill, from which it appears that in the course of three months he used 44 shirts, about 70 handkerchiefs, 8 pairs of socks (a somewhat small allowance), 5 sheets, 14 napkins, only 1 tablecloth, and various other oddments, the washing of the whole costing him 14s. 7d. Mr. Macquoid's account of furniture and plate, though good, is not so full; and one regrets the omission of any illustrations of silversmith's work, which, in Elizabethan days, reached an almost unrivalled pitch of artistic luxuriance. In "London and the Life of the Town," Mr. H. B. Wheatley gives a vivid picture of the city in Shakespearian times. Mr. R. B. McKerrow writes informatively on "Books, Printers, and the Stationer's Trade," and Mr. C. H. Firth gives an excellent chapter on "Ballads and Broadsides," types of literature which paid better and were patronised far more largely than their more expensive rivals. Dr. Bradley winds up the original matter in the book with a valuable and authoritative dissertation on "Shakespeare's English." Space forbids a further description of the contents of the work, which is finely illustrated and unusually well indexed. It is certainly the most important literary contribution which has yet appeared in connection with Shakespeare's centenary, and may be warmly recommended as a veritable cyclopædia of Shakespearian lore compiled by some of the most zealous and best informed students of his period.

"Book Prices Current." Vol. XXX., 1916 (Elliot Stock. £1 7s. 6d. net)

THE most wonderful fact in connection with recent book sales is the small effect that the war has had on their number and the prices realised at them. Had this happened in Germany, one might have accounted for it by the number of Germans who, realising the inevitable depreciation of their country's credit after the war, are converting their paper money into assets of a more permanent value. Probably much of the buying in England has been on American account—some has doubtless been for Germany—but whatever the causes of the demand, the results, as shown in that admirable compilation *Book Prices Current*, admirably exemplifies the vitality of the English book market. This year the items are arranged alphabetically instead of under the individual sales—a system which makes the work very much easier for references, and enables the reader to see at a glance any important variations of price realised by individual copies of the same book. The details regarding every volume enumerated are, as usual, given in full, with every particular likely to affect the value, while prices realised during sales in 1914 and other recent years are frequently added, a practice calculated to save the reader the wearisome task of making references to back volumes. Among some of the more important items which came under the hammer between October, 1915, and August, 1916, the period covered by the annual, are:—W. Blake, *Vision of the Daughters of Albion*, 1st ed., 1793, 4to, £210; a presentation copy of the Kelmscott Press *Chaucer*, 1896, roy. folio, with autograph inscription to Swinburne, signed by Morris and Burne-Jones, £131; Charles Dickens, *Great Expectations*, 1st ed., 3 vols., orig. cl., 1861, 8vo, presentation copy, with author's autograph on dedication leaf, £110; the only known copy of the prospectus issued by Burns with a view to obtaining subscriptions for the Kilmarnock edition of his *Poems*, a single sheet, folio, with blank reverse, £275; J. Mather, *Brief History of the Warr with the Indians in New-England*, with the *Serious Exhortation to the Inhabitants of that Land*, 1st ed., 1676, sm. 4to, £400; W. Shakespeare, *Merry Devill of Edmonton*, 1612, sm. 4to (the only copy recorded), £565, and the first folio of his works, with the title in fac-simile and several other defects, £1,050; while an unique copy of the first edition of R. L. Stevenson's *Virginibus Puerisque*, printed on large paper, made £84. The volume, as is usual, has been compiled with exemplary care, and forms an indispensable work of reference to the book-lover.

"The Silver Chain," by Sir William Blake Richmond, K.C.B., R.A. (Cecil Palmer and Hayward 6s. net)

ART only occupies a subsidiary interest in Sir William Blake Richmond's novel of *The Silver Chain*, a work which, by reason of the seriousness of its intention and its broad and comprehensive outlook on life, must be considered one of the most important works of fiction which has been issued for some time. Intending readers should not be frightened by the subtitle, which states that the work is "A Satire on Convention," for satire plays only a minor part in the work, and there is nothing in Sir William's teaching which could shock the most

delicate susceptibilities of Mrs. Grundy. Mary Esprit is the heroine of the story. Brought up in a narrow Nonconformist circle, she is on her way to Egypt with an aunt, when she encounters Mr. Selinder, a widower of moderate means, considerably older than herself. His noble view of life deeply impresses Mary. Their attachment is mutual, but Mr. Selinder hesitates to propose because of his age, and Mary fails to give him sufficient encouragement, for she is poor herself, and has been brought up with the idea of making a good match. They part company, and Mary, who is singularly fascinating, allows Selinder's son to fall in love with her, but cuts short his proposals, which fail to move her, and eventually conforms with the desires of her relatives by marrying Robert Skinfold, an apparently wealthy city man. The marriage proves a failure, for the husband turns out to be a mean brute afflicted with jealousy, while his riches are swept away in some Stock Exchange operations. Mary, left a penniless widow, hides herself from the world and devotes herself to the cause of charity. Her whereabouts is eventually discovered by Selinder, who, in coming to seek her, meets with a fatal accident, and Mary is left alone at her work supported by her memories of the dead philosopher and his teaching. Relief from the tragedy of the main story is afforded by the happier courtship of a young rising artist, Herbert Clayton, who defies conventionality by marrying Annunziata, his Roman model, with the happiest results. Though the story ends sadly, it is by no means all conceived in a tragic vein. Here and there it is enlivened with touches of comedy; while the pictures of Egypt, of Roman artist life, and of Italian shepherds, and the account of the kidnapping of an English stock-broker by Sicilian bandits and his subsequent rescue, all appear as though they were drawn directly from life, and are set down picturesquely and convincingly. Many of the minor characters of the book are very well sketched in, and though the types of Nonconformity which the author draws are all unpleasing, they are scarcely exaggerated. One could have wished, however, that he had shown that such types belong rather to the past than the present, and that at all times they have been an exception instead of the rule. Sir William, however, believes in the manifestation of good by the beauty and richness of life, and the austerity of creeds by which beauty was regarded as an exemplification of evil makes no appeal to him. Underlying his story is the teaching that beauty in all its forms is good—the beauty of moral life, of ceremonial worship, of cleanliness, of pleasant surroundings, of sightly dress and of refined language—and that much of the evil which accompanies our so-called higher civilisation, as exemplified in our large towns, comes from the creation of monotonous rows of slum dwellings, environed by "grime, blackness, mud and smoke."

Sir William's teaching in this regard may be summed up in the sentence: "Make the poor love beauty and they will hate squalor; make them adhere to cleanliness and they will loathe dirt; lead them to respect themselves and they will respect others; provide them with ideals and they will try to lead them."

"The Camera as Historian," by H. D. Gower, L. Stanley Just, and W. W. Topley (Sampson Low, Marston & Co., Ltd. 6s. net)

A BOOK which deserves to be studied by directors of museums and all who are interested in the preservation of local topographical records and those of other subjects which can be adequately recorded in photography, is *The Camera as Historian*. This is the joint production of Messrs. H. D. Gower and W. W. Topley, respectively Hon. Survey Secretary and Hon. Treasurer of the Photographic Survey and Record of Surrey, and of Mr. L. Stanley Just, formerly Hon. Curator of this institution, and now Deputy-Chief Librarian of the Manchester Public Libraries. All these gentlemen are experts on the subject on which they treat, which is the taking of photographs of subjects of local or national interest, and the arrangement of them in public institutions in a manner to make them easily accessible for permanent reference. Few themes are of greater importance, for in a short time there will become available an immense mass of photographic records in connection with the war, and whether these are spread broadcast to the four winds of heaven or collected in appropriate localities depends upon the action of leading municipalities during the next few months. Now, the failing of most local museums is that when they trouble to concern themselves with local matters they are apt to confine their labours to the past and leave to posterity the task of recording the present. The result is that records and relics now of great interest, which could have been obtained for the asking a generation or two back, can only be collected at the cost of great labour and expense. Photographs especially are a case in point. For many years past the camera has practically superseded the topographical artist, and has largely displaced the black-and-white draughtsman as recorder of current events; yet in very few directions has any organised effort been made to collect and file photographs for local or national reference. In 1897 the National Photographic Record Association was formed, on the initiative of Sir Benjamin Stone, for collecting photographic records of objects and scenes of interest throughout the British Isles and depositing them in the British Museum. Four thousand prints were stored there by 1910, when the association was dissolved, it being recognised that the work of the Photographic Survey and Record could be more effectively carried on by the numerous county and other local associations which had been formed in the meanwhile. These include national associations for Scotland and Wales, and county associations for Cheshire, Essex, Herefordshire, Kent, Leicestershire, Middlesex, Norfolk, Northampton, Shropshire, Somerset, Suffolk, Surrey, Sussex, and Warwickshire, besides societies which are undertaking the surveys of individual towns, and others which are concerned with photographs of specific subjects, such as geology. It will thus be seen that photographic survey work, though still in its infancy, is rapidly becoming a national movement, and the use of proper appliances for taking the records, and of convenient systems for

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THE AVENUE AT MEDERVORT, NEAR DORDRECHT

BY AELBERT CUYP

In the Wallace Collection

[Photo Mansell

mounting and storing them when taken, are matters of imperative necessity. All these subjects are thoroughly dealt with in the volume, which incidentally contains much information concerning the best chemicals to use for permanent photographs, the best ways of mounting them, and simple tests for discovering faulty materials, of great value to the ordinary photographer. Systems of storage and of classification calculated to meet any probable needs are elaborately described and illustrated; and designs for simple storage cases and stands for showing photographs are treated in the same way, while full instructions are given for making enlargements or reductions, and of taking subjects through telescopic or microscopic lenses. Altogether it is an exhaustive and highly practical work, on which its authors may be warmly congratulated.

"The Poetical Works of John Keats," illustrated by Claude A. Shepperson (Hodder & Stoughton 6s. net)

A COMMON failing of artists is that they do not carefully read the books they try to illustrate. In the case of new works this neglect is often the fault of the publisher, who forwards isolated passages from a book to the unfortunate illustrator without acquainting him with what has gone before. Mr. Shepperson cannot plead such an excuse in the case of Keats's poems, and though his drawings are very charming in themselves, full of pleasant colour and distinguished by romantic feeling, it must be confessed that they follow Keats according to the spirit rather than the letter. Thus the frontispiece, illustrating the words, "Come hither, lady fair, and joined be to our mad minstrelsy," shows a damsel seated near the top of a small bluff, a hundred feet or more in height, crested by a sturdy oak. It is an effective piece of composition, sweet in tone and touched in with crispness and freedom, but as Keats makes the lady describe the scene as "Beneath my palm trees, by the river side, I sat a weeping; . . . Brimming the water-lily cups with tears," one feels the poet's conception has not been visualised. The picture, glowing with autumnal colour, of Queen Venus, is no closer to the penned description; and the brook described in the poem, "I stood on tip-toe on a little hill," over which Keats wished he might gently lead a maiden, is transformed into a navigable river. These vagaries need not disturb the reader if he is content to accept the drawings for what they really are—not illustrations in the strict sense of the word, but artistic imaginings suggested by isolated passages in the poems, and as such they make a delightful accompaniment to one of the most attractive editions of Keats ever issued. Not all his poems are included, but nothing is missed out that is worthy of him; while the volume is prefaced by an excellent "Critical Introduction" from the pen of the Poet Laureate, Dr. Robert Bridges. He writes as a master craftsman speaking as a greater master, weighing his judgments with nice discrimination, and giving no word of praise that is not fully justified. His criticism forms a valuable lesson on the higher technique of prosody, while his searching analysis of "Endymion" elucidates the story of one of the poet's most beautiful, but at the same time most confused, compositions, and makes it perfectly intelligible to the reader. If the volume contained nothing but Dr. Bridges' essay it would be well worth buying; as it is, it must rank as one of the most attractive editions of the poet's works, and also one of most utility to the student.

A Catalogue of Engravings and Drawings

A CATALOGUE of engravings, etchings, and original drawings, issued by Mr. F. R. Meatyard (59, High Holborn, W.C.) contains a number of interesting items, practically all of which come within the scope of the collector of modest means. Among the engraved portraits are a number of well-known people, which appear suitable for extra illustrations, besides larger plates for folio or framing, of which some are printed in colours. A selection of the Arundel Society chromo-lithographs include some of the best of these careful reproductions of famous early masterpieces. Landscape is represented by a number of plates from the two sets of English landscape scenery by David Lucas, after Constable, half a dozen of the *Liber Studiorum*, and several other engravings after Turner. Modern etchings include an early trial proof of Sir Francis Seymour Haden's *Greenwich;* and there are a good selection of old topographical prints, some sporting prints in colour, English and French eighteenth-century *genre* subjects, and sixty or seventy original drawings, which include examples by Phil May, Beechey, Leech, Thornhill, and other well-known artists, at moderate prices.

"The Fairies' Farewell," by Richard Corbet "Three Poems," by Kenneth Hare (A. T. Stevens 6d. each net)

TWO dainty little booklets, containing respectively *The Fairies' Farewell*, by Bishop Corbet—a poem which has been given a new lease of popularity by the use of it made by Rudyard Kipling in *Puck of Pook's Hill*—and *Three Poems*, by Kenneth Hare, both issued by Mr. A. T. Stevens, form admirable specimens of the printer's art, the type being clear and well spaced, and the arrangement original and grateful to the eye. The works are greatly embellished by the decorations of Mr. C. Lovat Fraser, his cover designs, well balanced and rich in colour suggestion, being especially good.

"An Art Collector's Treasures"

WE are requested to state that the price of this work has been increased to £5 5s. morocco and £4 4s. cloth.

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THE Winter Exhibition of Graphic Art at Burlington House is a good idea badly carried out. This is the more unfortunate as it constitutes the most important recognition ever accorded by the Royal Academy to engravers and illustrators. The whole of the space at present available has been given to their works, a substantial proportion of it being devoted to a retrospective section designed to illustrate the history of engraving and etching from the fifteenth to the nineteenth century and the work of the chief English Victorian illustrators. Neither of these objects has been attained with anything like completeness. The omission of any representation of Leech, Small, Herkomer, Macbeth, Sir John Gilbert, Sambourne, and Raven Hill, to mention only a few, converts the Victorian drawings into a scratch collection; while an illustration of engraving and etching which includes neither stipple nor aquatint, confines the record of nineteenth-century line engraving to about half a dozen small plates, and takes no account of men like Meryon, Goya, William Ward, S. W. Reynolds, Blake, and a host of earlier and later masters, is, to say the least of it, very imperfect. The failings of the selecting committee have unfortunately been accentuated by bad hanging. A chronological arrangement would have rendered the display interesting from an educational standpoint, and would have ensured that the plates would have been hung together in homogeneous groups. The hanging committee have apparently preferred to adopt as their leading *motif* the symmetrical arrangement of the frames; the result is that the retrospective section appears a collection of samples—beautiful samples for the most part—but neither collected nor hung with any definite end in view.

Graphic Art at the Royal Academy

The majority of the individual works shown are of

BRITISH TROOPS ON THE MARCH TO THE SOMME BY MUIRHEAD BONE FROM "THE WESTERN FRONT"

high quality—not a matter of much surprise when it is stated that the committee had such fine collections as those of Mr. John Charrington, the Rev. L. Gilbertson, Mr. J. P. Heseltine, Sir Henry Johnson, and Mr. Fritz Reiss at their disposal. The mezzotints belonging to the last-named have already been the subject of several articles in THE CONNOISSEUR, so that it is unnecessary to describe the individual items which he lent. Suffice it to say that they include brilliant first states of such plates as James McArdell's *Duchess of Ancaster*, after Hudson; Valentine Green's *Countess of Salisbury* and *The Ladies Waldegrave*, after Reynolds; Thomas Watson's *Lady Bampfylde*, after the same; and *Lady Rushout and Children*, after Gardner; *Love in her Eyes sits Playing*, by J. R. Smith, after Peters; Charles Turner's *Lord Newton*, after Sir H. Raeburn; and the *Mrs. Michael Angelo Taylor*, after Hoppner, once attributed to William Ward, but now established as the work of his brother James. Of the individual mezzotints lent to the exhibition, none is more interesting than the fine impression of *The Great Executioner* of Prince Rupert, lent by H.M. the King. Though surpassed in technical mastery by plates of many of the later exponents of mezzotint, this work, one of the earliest experiments in the medium, is deficient to none in artistic feeling, and is distinguished by depth of tone and the strength and freedom of its handling. The links between the men of the early nineteenth century and the mezzotinters of the present time are indifferently supplied by two small but very brilliant landscapes by David Lucas, two poor specimens of Samuel Cousins, and several plates from the *Liber Studiorum*, in which the mezzotint is largely subordinated to etching. English line work of the nineteenth century—its great period—is even more sparsely represented by four small plates, also after Turner. These are good specimens, but one feels that the Royal Academy ought either to have tried to illustrate this section more adequately or omitted it. Going backwards from these, early English line engraving is shown in half a dozen small portraits and a good impression of the more important but somewhat hackneyed plate of *Charles I.*, by Sir Robert Strange. A dozen or so plates exemplify French line engraving and etching without touching more than the fringe of the subject. Among these are included a couple of characteristic portraits by Jean Morin, from Mr. Charrington's collection; a brilliant second state of *Pompone de Bellievre*, after Le Brun, represents his greater contemporary, Robert Nanteuil, at his best; and Watteau and Greuze are represented by original etchings, but not in any of the beautiful translations made from their works. The fine Rembrandts from the collection of Mr. J. P. Heseltine and Sir Henry J. Johnson help to make the Dutch section, and the same office is served to the German by the fine Dürers and other early masters belonging to Mr. Heseltine and Mr. Charrington. The former has also lent most of the best of the Italian prints, though Mr. Charrington and Mr. Fairfax Murray contribute a couple of interesting Mantegnas. The majority of the Victorian illustrations come from Mr. Harold Hartley's collection, which includes some fine pen drawings by Millais, Fred Walker, E. A. Abbey, Sandys, Leighton, and others, supplemented with two or three interesting Whistlers belonging to Mr. Joseph Pennell.

Among contemporary engravings the amount of old work is somewhat over large, most of the best of it being familiar to anyone who is in the habit of looking through print-dealers' folios; many of the drawings are also familiar through having been shown in recent exhibitions. Mr. F. Hamilton Jackson has a couple of architectural subjects in strong line; Mr. Alfred Parsons, a number of his beautiful and highly wrought country-side scenes; Mr. George W. Lambert is free and fluent in his crayon work; and the late Lieut. Percy F. Gathin is represented by a couple of clever wash drawings. Mr. F. Derwent Wood's half-dozen figure studies are noteworthy for their fine appreciation of graceful form, and Messrs. Harold Speed and William Rothenstein have a number of characteristic portrait studies. Mr. George Clausen in several farm scenes attains his effects with directness and simplicity, while Mr. Herbert Draper shows a thorough knowledge of the human form in his beautiful figure studies. Mr. Bernard Partridge's well-composed *Design for the Olympic Games Certificate* is dignified and appropriate, and Sir E. J. Poynter's essay in the same *métier*, the well-known *Border for Queen Victoria's Letter to the Nation*, as well as one or two well-characterised portrait heads, exemplify his fine draughtsmanship and classical feeling. Other noteworthy contributions in the same gallery are Lieut. Alfred E. Cooper's *Cover Design* for a war periodical, a group of Mr. Arthur Rackham's always delightful drawings, two powerful landscapes in black and white by Mr. Bertram Priestman, and several dainty wood blocks in colour by Mr. Charles Shannon. Aquatints are sparsely represented. Mr. Percy Gaskell in *The Falls of Tummell* attains great depth of tone, but the effect might, perhaps, have been even more fully obtained in mezzotint; and Messrs. Alfred Hartley and Sydney Lee both contribute good work. Mr. H. Scott Bridgwater, Sir Frank Short, and Mr. H. Macbeth Raeburn were all strongly represented among the mezzotints, but the best of their works seen here are so well known as almost to have become classics. The same may be said of the contributions of most of the leading etchers. Among these are some sentient plates by Mr. George Clausen; four of Mr. William Strang's fine heads, noteworthy for the certainty and economy of their effort; and a triplet of Mr. Robert Spence's plates, of which the *Rembrandt's Sale*—a tragedy realised with grim humour—recalls the chiaroscuro and execution of the master himself. Mr. Oliver Hall's free and breezy *Lancaster Castle* was the best of his contributions, while some finely executed book-plates were contributed by Messrs. J. F. Badeley and Major N. R. Wilkinson, and Sir Charles Holroyd, Sir Frank Short, and Lieut. Hon. Walter James were all represented by characteristic work. The lithographic section included works by deceased as well as living artists, and thus afforded opportunity for the display of a few of Whistler's daintiest efforts in this medium, works which,

by their apparent unstudied ease of execution and slightness of handling, have proved pitfalls to unwary artists who have tried to attain similar effects without being possessed of Whistler's genius or his capacity for taking infinite pains with his work. Whistler, however, was less a great lithographer than a great artist who occasionally practised lithography. In technical knowledge of the medium he is surpassed by some of its present-day exponents—Mr. F. Ernest Jackson, for instance, who shares with Mr. Albert Belleroche the distinction of originating the Senefelder Club. Both these artists are well exemplified, Mr. Jackson in his group of works showing remarkable variety and a full appreciation of the resources of the medium, while Mr. Belleroche's half-dozen large heads are distinguished by their bold handling and fine quality. Mr. Charles Shannon displays assured mastery in the limited sphere he has made his own; Mr. Joseph Pennell's line of war-work lithographs were of great topical interest; while powerful work is contributed by Messrs. G. Spencer Pryse, W. A. Veresmith, and E. J. Sullivan.

Shakespeare Tercentenary Exhibition

THE three hundred years which have elapsed since the death of Shakespeare may be summed up as fifty years of forgetfulness, fifty years of inertia, and two centuries of enthusiastic appreciation of the poet's work and more or less methodical investigation into the details of his career. The fruits of all these periods were admirably illustrated in the Tercentenary Exhibition, held at the Grafton Gallery, in aid of the British Red Cross Society. Its inception was due to the indefatigable labours of Mr. Robert Bateman, Curator of the Whitworth Institute, Manchester, who organised the exhibition in that institution, from whence, through the generosity of Mr. Martin Harvey, it was bodily transferred to London. The exhibition was an ideal one for the times, for, though full of interesting items, it contained nothing the destruction of which by Zeppelin bombs would make an irreparable gap in our sparse accumulation of actual Shakespearian relics. Portraits of the poet were chiefly represented by reproductions, the only two authentic ones—the Droeshout print and the Stratford-on-Avon effigy—being well illustrated, the former by a facsimile of the earliest known impression, as well as actual prints in later states; and the effigy by a cast from the original bust, and various old engravings which purported to depict the Stratford monument before and after its restoration in 1749. These showed conclusively, what has always been known to print collectors, that seventeenth and eighteenth century engravers took liberties in the delineation of a subject which would not be tolerated at the present time. The subject is of some importance, for Baconian theorists have urged, on the evidence of the earliest of the prints—the one by Hollar in 1636, here represented by a copy made by Grignion in 1786—that the monument was substantially altered during its restoration, and based various contentions on this point; but Vertue's engraving of 1725 corrects Hollar's misstatements and represents the monument as appearing in very much the same state as it is at present. There was a good representation of reproductions of the best known of the apocryphal likenesses of the poet, of which there must be well over a hundred; but more interesting were some of the modern ideal portraits. That by Blake was one of the products of his three years' stay at Felpham, 1800-1803, with Hayley the poet, and showed the conventionalising influences of the latter by being a somewhat idealised reminiscence of the Droeshout engraving. One wishes that Blake, who claimed to have power to see and converse with the spirits of the mighty dead, could have been left to produce his own conception of Shakespeare, but during his "three years' slumber on the banks of ocean," as he afterwards termed his visit, Hayley allowed the artist little scope to exercise his untrammelled imagination. Another ideal portrait was the impressive work by Ford Madox Brown, painted in 1850, the year after he produced his picture of Chaucer, for which D. G. Rossetti sat to him. The Victorian poet, with his high-domed forehead, and wearing a beard and moustache similar to those of Shakespeare, as shown in the Stratford bust, was by no means unlike him; and in both Madox Brown's picture and the original cartoon for it the painter was obviously as much inspired by recollections of Rossetti as by thoughts of Shakespeare.

It was largely owing to the efforts of Garrick, Mrs. Siddons, and some of their predecessors and successors, that Shakespeare's plays have become so widely known, and it was only fitting that portraits of famous actors and actresses should be strongly in evidence. Garrick, who must have sat more often for his likeness than any of his contemporaries, was shown in a multitude of guises, while the representations of Mrs. Siddons were only less numerous. Perhaps the most interesting among the latter was her portrait, in company with other members of the Kemble family, in the once famous picture of the *Trial Scenes of Queen Catherine*, painted by G. H. Harlow in 1817. Fuseli was responsible for some of the actual work, for, sitting to the artist for his portrait at the same time the picture was in progress, he suggested many alterations, and carried out some of them himself. The work was unfavourably criticised for its draughtsmanship, but it shows no weaker drawing than that displayed by most of Harlow's contemporaries, while its composition is good and its colour pleasing. Another alleged portrait of Mrs. Siddons cannot be allowed to pass without challenge. This was No. 154, an oil sketch, by Joseph Wright of Derby, catalogued as *Mrs. Siddons as Rosalind*. One would suggest that it was really a study for his picture of *Mr. Haden as Edwin in Dr. Beattie's Minstrel*, a work etched some years ago by the late Sir F. Seymour Haden. Other portraits included such well-known engraved work as *David Garrick and Mrs. Pritchard in Macbeth*, by Zoffany, and *David Garrick as Richard III.*, by Hogarth; while fine mezzotints and line plates from portraits of famous actors and actresses were both numerous and interesting. A section, which deserves an article to itself, was formed by Mr. M. H. Spielmann's collection of Shakespearian medals and tokens, which included examples of practically every

known variety which has been struck. The use of tokens, issued by tradesmen and others, was very prevalent during the latter part of the eighteenth and the early part of the nineteenth centuries in consequence of the great shortage of copper coins, and the head or name of Shakespeare appears on well over fifty varieties. Of these about half may be described as false money, the heads of George II. and George III. appearing on the obverse, with the legend "Golielmos Shakespear" (or Shakespire) printed round it to differentiate it from the legal money, and so prevent the issuers being prosecuted as coiners. These tokens are in nearly every case coarse and nearly obliterated strikes, so that they might be passed easily as worn money. Mr. Spielmann showed twenty-eight varieties in his collection issued between 1771 and 1792, and thirty-five of the genuine tokens, which were issued with full intention of redemption. A number of these were struck for Stratford-on-Avon tradesmen, but others were issued in such distant places as Dublin and North Wales. Mr. Spielmann's medals comprised nearly one hundred and fifty different types and variations struck in honour of Shakespeare since 1730, the latest being the tercentenary one of 1916, designed by Mr. Stewart Dick, which is among the most effective of the series. The views and representations of old London were sufficient to give some idea how the city appeared in Shakespeare's day; but every other item in this section was dwarfed in interest by the model of the old Globe Theatre, 1615, made by W. Poel. The catalogue of the exhibition was well compiled, and should be kept by Shakespearian devotees for permanent reference.

The Society of Women Artists

THE sixty-second exhibition of the Society of Women Artists at the Suffolk Street Galleries, if not including many items of noteworthy importance, at least provided much pleasant work, distinguished in many instances by considerable charm of colour. The latter was especially exemplified among the drawings. Miss Clara Montalba, who is one of our leading living colourists, in her *Chioggia* gave a rich and dulcet harmony in red and gold; a dainty little flower-piece, *Aix-les-Bains*, by the late Mrs. Marrable, if a little weak, showed daintiness and delicacy; the *Spring*, *Vevey*, *Switzerland*, of Miss Melicent S. Grosse, possessed similar attractions, and her *Ravello*, *Italy*, a little stronger in its key, was equally successful. More masculine in its outlook was Miss Emily M. Paterson's *Near le Puy*, a drawing distinguished for its breadth of feeling and good tone. Another landscape, *The Avenue*, by Miss M. Simpson, was well composed and pleasantly coloured, and *The Passing Shower* of Miss Mary E. Howard gave a wide stretching moorland scene, with a considerable sense of space and atmosphere. Among the figure subjects, Miss S. B. Pearce was represented by several fanciful drawings of children, all of them good, among which may be specially mentioned the one of *Spring*, showing a bevy of young girls pelting a baby with flowers—a refined and dainty piece of work. The *Breton Washing Day* of Miss E. S. Barker, an effect chiefly in russet and gold, was vigorously and freely handled; while Miss Emily R. Stones had pleasingly expressed the tranquil feeling of a little country port in her *Evening in Harbour*. Mrs. C. Blakeney Ward was represented by a number of carefully studied portraits, all, perhaps, a little conscious in expression, but bearing indubitable signs of being good likenesses, adequately revealing the characters of the sitters. The most wholly successful was the drawing of *Mrs. de Syfried*, good in colour and crisply handled. Miss Alice Squire in *A Quiet Day* showed a nice little drawing of woodland; Mrs. E. Horsfall Ertz achieved colour charm in her *Moonlight;* and Miss Hilda Fairbarn's *Midsummer Night's Dream* was a dainty conception of childhood and fairies.

The oil pictures, on the whole, were less interesting than the water-colours. The most important landscape was Miss Alice Fanner's view of *The Gardens in Hampton Court*, a little too predominantly blue and green in tone, but distinguished by its open-air feeling and strong handling; Miss Gabell Smith's *From the Highfield, Uckfield*, if somewhat heavy, was closely studied and true to nature; the contrast between the deep-toned trees in the foreground and the sunset sky of Miss Lota Bowen's *Oasis in the Desert* was highly effective, and its treatment large and simple; the *First Breath of Autumn*, by Miss Grace L. M. Elliott, was carried out harmoniously in a light colour-scheme. The *Bath*, a quaintly humorous conception of a little child almost lost in the depths of a big bath, with a grim but kindly servant in attendance, was a piece of thoroughly sincere painting, showing fine tonal quality in the greys and whites, and in point of technical execution one of the best works in the exhibition. In the South-East gallery a number of prints, feather works, and examples in other mediums not strictly pictorial, were shown. Among these may be noted *Vetches in Rye*, a print very delicately printed in colours, by Miss A. M. Shrimpton; Miss D. St. John George's large lithograph on linen of *The Passing Showers*, and some very effective and decorative examples in feather work by Mrs. Bird and Miss Lillian Holt. One by the last-named artist, representing a Chinese golden pheasant, was purchased by Her Majesty the Queen.

The Beecham Collection

IN view of the approaching sale of the collection of pictures formed by the late Sir Joseph Beecham, readers are reminded that it formed the subject of three fully illustrated articles from the pen of the Editor, which appeared in our issues for February and June, 1913, and April, 1914.

Copies of these numbers can still be obtained from the publishers, 1s. each, postage 4d.

War Drawings, by Muirhead Bone

A NUMBER of Mr. Muirhead Bone's drawings of *The Western Front* have already been made widely known to the public by means of the series of reproductions which are being issued month by month under Government authority by *Country Life*, but the

best reproductions cannot convey all the mingled strength and delicacy of the originals; hence the exhibition of the latter at Messrs. Paul D'Colnaghi and Obach's Galleries (144-146, New Bond Street) is highly welcome, as affording art lovers an opportunity of seeing the clever draughtsman and etcher work in a much broader technique and on a larger scale than he usually adopts. A few of the drawings, indeed, are quite in Mr. Bone's old manner—the beautiful and highly finished pencil transcript of *Amiens*, for instance, which may be compared to some of Prout's best efforts in black and white. In this instance the modern has the advantage. Prout was rather picturesque than impressive, and laid undue emphasis on the ornamental detail of the buildings he depicted. Mr. Bone does not sacrifice this, but reduces it to proper subordination, and conveys a sense of the weight, size, and majesty of the edifice as a whole as well as of the beauty of its components. In this drawing war is only suggested by the presence of a few aeroplanes high above the cathedral, like gnats in the sky, but in most of his work Mr. Bone appears in the thick of it. The leaning *Virgin* of Albert, hanging over at an incredible angle from the summit of the church tower, is a prominent object in several of the drawings. In No. 1 there is the statue by itself, broadly and vividly sketched in; it is shown in No. 7, *Albert Church after bombardment by the Germans*, and again in No. 22, *A Sketch in Albert*, where it appears to dominate over the village. One can understand from these drawings how the legend has arisen, that the statue will not fall until France is freed from the Germans. That it should remain so long in its present position, suspended in mid-air without adequate support, appears a miracle, and in the minds of the villagers a miracle that could not be without momentous significance. Perhaps the drawings of precarious ruins like this enable one to appreciate the disregard of danger which the war has habituated among the denizens of the battle zone, better even than sketches of the actual fighting. Buildings which in peace time would be razed to the ground as threatening instant destruction to any by-passer, are not only not avoided but actually used for shelter. Thus, in the *Ruins of Ypres*, Mr. Bone shows a group of men actually resting against a toppling mass of masonry, while all about are ruins in much the same condition. The drawing, broadly sketched in wash, is one of the best in the exhibition, for Mr. Bone has depicted the perilous conditions of the buildings without in any way suggesting to the spectator that nature has suspended the laws of gravitation. In *Distant Amiens* Mr. Bone gets an effect of great space with very slight handling; while other good drawings include the *Main Dressing Station*, the finely rendered *Taking the Wounded on board a Hospital Ship*, and, most vivid of all, the wonderful *Tanks*, which has already been described in the review in last month's issue of *The Western Front*. All the originals which appear in the second number are included in Messrs. Colnaghi's exhibition, and many which will appear in future numbers. To those who cannot get to see the originals the reproductions will give an excellent idea of the work, while they form a most interesting and vivid illustration of the doings of our troops in France.

Copies of Turner by Miss Isabella Jay

THE recent scheme of the National Gallery trustees to dispose of a large number of the drawings and pictures by Turner in their possession awakens fresh interest in the work of Miss Isabella Jay—the most faithful of all the copyists of the artists—a number of whose water-colours after Turner are on view at the Sussex Galleries (3, Royal Hotel Buildings, Blackfriars). Miss Jay was the *protégée* of Ruskin, and, trained under the spur of his fastidious criticism, executed her copies of Turner with such exactitude as to delight him. He wrote, "Miss Isabella Jay's copies of Turner's pictures are the most accurate and beautiful I have yet seen, in many respects attaining fully to the expression of the master's most subtle qualities; and I think that such copies are much more valuable and instructive possessions than the original drawings of second-rate artists." When Miss Jay was executing several copies which Ruskin had commissioned, she recalls how he asked her in what way she managed to be so exact. "Where are your compasses?" he said. When Miss Jay replied that she had not any, Ruskin insisted on her measuring in future, using the analogy of the surveyor who has to be scrupulously careful in every detail of the plan of an estate. Later on he wrote to her: "I have been looking at your recent copies of Turner with true pleasure. They are executed on entirely right principles, and are far more precious than the most costly engravings could be in interpreting and not very frequently approaching the subtlest qualities of effect in the originals. I hope that you will persevere in this work . . . placing within the reach of the general public some means of gaining better knowledge of the noblest art." Some specimens of Miss Jay's finest copying work were given to Whitelands College by Ruskin, and he once said that her copies were so accurate that one needed to mark them distinctly to distinguish them from originals. Some years ago Miss Jay had an exhibition of her copies at the Fine Art Society, and she was awarded a medal and diploma for one at the Chicago Exhibition. Though painting many attractive original water-colours of landscapes, Miss Jay has in the main followed Ruskin's advice, and still remains as faithful a copyist of Turner as when she won the critic's eulogy in the seventies.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Books.

Portraits of the Drummond Family.—B511 (Johannesburg).—The plates mentioned appear to have come out of a two-volume work, *Noble British Families*, published by W. Pickering, 1845. Under this assumption, we fear that they would not realise more than a few shillings.

Georgiæ Montaneæ Nobilis Galliæ Emblematum, 1602.—B570 (Horsham).—Judging from your description, we do not think that the book is of much worth in itself. It appears to be a special volume, and the value would be determined to some extent by the binding. If the leaves have been cut down, the book has lost considerably in the eyes of a collector.

Furniture.

Walnut Armchair.—B466 (Oakham).—So far as can be judged from the photograph, we think there is little doubt as to the authenticity of the chair. It has all the appearance of being genuine. You are correct in attributing the design to the period of William and Mary. Without seeing the original, we should appraise its value as being anything between £5 and £10.

SHOE SNUFF-BOXES

Carved Oak Cradle.—B496 (Hull).—The photo sent us is not a distinct one, but, judging from it, we have small hesitation in saying that the carving is more or less modern. It is not in accordance with the style of the cradle itself, which might be late seventeenth or early eighteenth century if old. As a carved up or modern piece it would possess no interest to a collector.

Miscellaneous.

Snuff-boxes.—B435 (Birmingham).—This interesting subject was dealt with in the illustrated article which commenced on page 109, vol. xxiii. The illustration shows several boxes of the "shoe" variety. The elaborate specimen in the centre has a dice-box in the heel.

The Tara Brooch.—B461 (Antrim).—The famous Tara Brooch, which was discovered on the shore near Drogheda in 1850, and is now in the Royal Irish Academy, Dublin, is made of white bronze, with panels of gold filigree. It is set with amber, blue and purple pastes. The chain of Trichinopoly work is also enriched with pastes of the last-named hue. The approximate date of the brooch is eighth to tenth century A.D. An illustration of this beautiful relic appeared in our extra Christmas Number, 1913.

Stone Carving.—B463 (Leith).—Your description of the stone carving is not clear enough to enable us to tell you anything about the subject. As it is too heavy to send, why not allow us to reproduce a photograph of it in our NOTES AND QUERIES pages, through which it is possible that you may be able to gain the desired information? As we have pointed out before, this section of the magazine is not confined solely to pictures.

"Bye-gones."—B472 (Newport).—This term is usually applied to such articles as are not of great enough age to be regarded as antiquities, but yet are sufficiently removed from our own time to be unfamiliar. Refer to the articles which we have published. "Bye-gones" are finding an increasingly large circle of collectors.

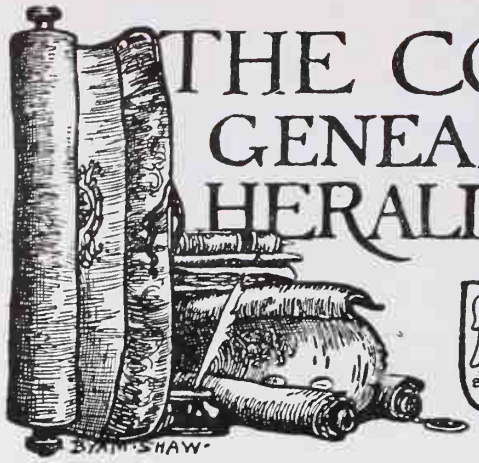
Painters and Paintings.

Brissot, and others.—B570 (Horsham).—A figure subject by Frank Brissot was exhibited at the Royal Academy in 1879. There were several landscape painters named Buckley, who flourished during last century, but we cannot definitely attribute the authorship of your picture to any one of them from the particulars to hand. We regret that we have been unable to trace the other artists mentioned in any of the usual channels of information. Perhaps you might learn something about the works if we were to reproduce them in our NOTES AND QUERIES columns. Your enquiry about a book is dealt with under that section.

Landrink.—B609 (Leighton Buzzard).—It is impossible to value the subject attributed to this artist without an inspection of the picture itself. Prosper Henricus Landrink was born at Antwerp in 1628. He came eventually to England, where he executed many landscapes, and was occasionally employed by Lely on the backgrounds of the latter's portraits. Landrink's death took place in London in 1692.

NOTE.

It would be much appreciated if those correspondents desiring a personal reply would see that the reference number given to them is endorsed on all subsequent letters or parcels, as several have come to hand lately on which the reference has been omitted. Under existing conditions matters would be greatly facilitated if this precaution is taken.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

ZENO.—The following are the arms of the Yorkshire families of Clarke; those with the engrailed bend are branches of one original stock. The use or omission of the final "e" is not of necessity a mark of different families:—

Clarke, of Yorkshire and London.—Arg. on a bend eng. az. a cross crosslet or. *Crest*—A demi lion ramp. or, in the dexter paw a cross crosslet fitchee az.

Clarke, of Westminster and Edmonton, co. Middlesex, and of Yorkshire (see *Visitation of Middlesex*).—Or, on a bend eng. az. an escallop shell of the first. *Crest*—A demi griffin segr. or, collared eng. az.

Clarke, of Yorkshire.—Or, a bend eng. az. (This would be the arms of the original stock, the crosslet and the escallop being put to distinguish two younger branches.) This coat, with a mullet on the bend, was borne by a family of Clarke, Baronets, in 1698, and extinct in 1806.

Clarke, of West Ham, Essex.—Said to be descended out of Yorkshire (see *Visitation of London*, 1633–4). Or, on a bend eng. az. three lozenges of the field. *Crest*—A talbot's head couped or, collared eng. az. thereon three lozenges or.

Clarke, of Forde, Kent.—Or, on a bend eng. az. a cinquefoil of the first. *Crest*—A greyhound's head couped or, charged on the neck with a cinquefoil az. (see *Visitation of Kent* in 1619, giving a descent of seven generations, but no mention of Yorkshire, although the arms indicate this family as having come from that county).

Clarke, of Spaldington, Yorkshire.—Az. three escallop shells in pale or, enclosed by two flaunches erm. The same coat, adding a chief charged with three lions rampant, is to be found, and another variation of this coat occurs in Hampshire.

Clarke, of Knedlington, Yorkshire.—Bears quite different arms (see *Landed Gentry*, 8th edition).

It would be interesting to have drawings of these arms, and have them bound up in a small volume with particulars.

WEST.—There was a grant of arms to West, of Bucks and Sussex, the 13 February, 1560, but this is very different to a confirmation. To get particulars it would be necessary to make a longer search, for which we should have to charge a small fee.

SPERSHOT.—There does not appear to be any book by Thomas Spershot in the British Museum, but there are two references in the catalogue to Thomas Henry Spatshott, the first, *Anjili kwa Luka*, in 1882, and a Nika-English Dictionary in 1887.

The following are to be found amongst Chichester wills:—

Adam Sparshott of Halnaker, 1717.
Charles Spurshott of Oving, 1725.
Joseph Spashatt of Sidlesham, 1775.
James Spershott of Oving, 1783.

All these places are within four miles of Chichester, so that there is every probability of the testators being in some way connected with Thomas Spershot, especially as the name was very uncommon in Sussex, into which county they appear to have migrated from the adjoining county, Hampshire, where the name is more common. There would probably be little difficulty in tracing the pedigree back for some generations. If you wish to have this done, you had better let us get abstracts of the above-mentioned wills for you. Burke gives the arms of this family as:—Per pale ar. and gu. a canton sa. *Crest*—A palm tree vert. fructed or.

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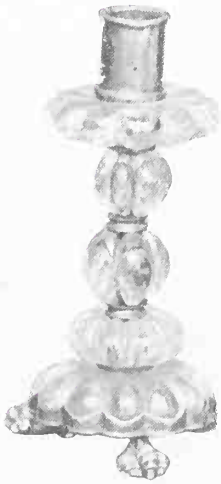

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Our Plates

DOWNMAN drew more than one portrait of the Hon. Mrs. Harcourt. The present example, which is in the collection of Mrs. Reynolds-Peyton, is a characteristic and delicate piece of work, dated 1781, some three years after the subject's marriage to William, son of the first Earl Harcourt, who succeeded to the title on the death of his brother George in 1809. The fair sitter was Mary, daughter of William Danby, and widow of Thomas Lockhart. Her second husband followed a military career, becoming eventually a field-marshal and G.C.B. at the coronation of George IV.

Another interesting study in feminine personality, though of a different type, is the unfinished *Portrait of a Lady* at Hertford House. The graceful dignity shown in the poise of the head reveals Greuze at his best. The canvas measures 19¾ in. by 15¼ in. Cuyp's *Avenue at Medervort, near Dordrecht*, is also in the Wallace collection. Known formerly as a *Landscape with an Avenue* or an *Avenue near Dort*, this picture came from the Van Alphen sale in 1810, and passed through various hands before arriving in its present home. It is signed, measures 27½ in. by 38½ in., and was exhibited at the Old Masters in 1892.

A Gale is a spirited seascape, 12½ in. by 15½ in., from the brush of the younger Van de Velde, whose initials it bears. It was in the de Yongh, Pourtalès, and Peel collections before it found a place in the National Gallery.

Nine plates from Wheatley's celebrated *Cries of London* have already appeared in THE CONNOISSEUR. *New Mackrel* is one of the few omitted so far, and it is hoped to publish the remainder in due course.

The remaining plate exhibits five fine examples of Battersea enamel in Mr. J. Ward Usher's collection, all of which date from about 1760.

The Connoisseur REGISTER

Continued from Page II.

A fine example of Leather Travelling Chest, late seventeenth or early eighteenth century, elaborately studded in brass, with monogram G.R. [No. R7,366

Wanted.—Sampler, eighteenth century, fine specimen. Good condition. Original frame. [No. R7,367

"The Bookman," for 1908 to September, 1915 (ninety-two monthly numbers), unbound. Offers wanted. [No. R7,368

Rockingham Jug, nicely decorated, perfect; **Leeds Inscription Mug,** slightly chipped; **Pair Brameld Jardinières,** perfect. Lot 60s. [No. R7,369

For Sale.—Old Mezzos and other Prints, or exchange for pair old Candelabra. [No. R7,370

Wanted. — Old Chromo-Lithographs, large-size Kronheims, Le Blonds, etc. [No. R7,371

For Sale.—William IV. Silver Teapot, Coffee, and Cream Jug, rose pattern. [No. R7,372

Pair Old Brass Candlesticks, 20s. **Sporting Print by Herring, engraved by Charles Hunt,** £5; **few other Antiques.** [No. R7,373

Offers.—Fine old Blown-glass Pint Tumbler, engraved T.B., bird with branch; also ditto, **Decanter,** Port. [No. R7,374

Wanted.—Bone, Ivory, Wood or Silver Slabs, with the A B C on them. [No. R7,375

For Sale.—Antique English Grandfather Clock, strikes hour on gong, chimes quarters, oak case. [No. R7,376

For Sale.—Two oval old Flemish Carved Oak Frames, one ditto rectangular, enclosing mirrors. Sizes—3 ft. 7 in. by 3 ft., and 3 ft. 4 in. by 2 ft. 6 in. [No. R7,377

For Sale.—Choice Le Blond Ovals. [No. R7,378

For Sale.—Genuine Old Crome (pedigree), valued £150, sell £70. No dealers. [No. R7,379

Wanted.—Stuart Chairs and twisted Gate-leg Table, original condition. **Old Miniatures.** [No. R7,380

For Sale.—Pair of Charming Bow Figures; several beautiful old Colour Prints; Basalt Vase (Wedgwood & Bentley). [No. R7,381

For Sale.—Water-Colour Drawings: Clarkson Stanfield, "Coast Scene," signed, and dated 1854; **David Cox, "Harlech Castle."** Fine authenticated examples. [No. R7,382

For Sale, price 100 guineas, Old Buccaneer's Treasure Chest (Dutch seventeenth century coffer), heavily and handsomely ornamented in brass. [No. R7,383

For Sale.—Two small Water-Colour Sketches by David Cox, guaranteed genuine. [No. R7,384

Very fine genuine old Sheffield Plate Candelabra and Fruit Stand, combined or separate, in splendid condition. [No. R7,385

"Chelsea Bridge."—Whistler Etching, mint condition. Three guineas. [No. R7,386

For Sale.—Small Collection of Old Masters. [No. R7,387

Georgian Writing Table, from the late Miss Braddon's collection. [No. R7,388

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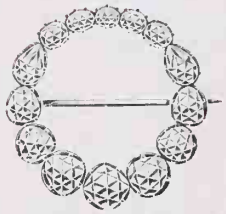

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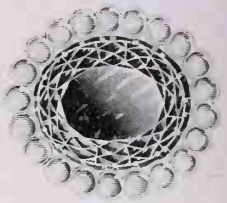

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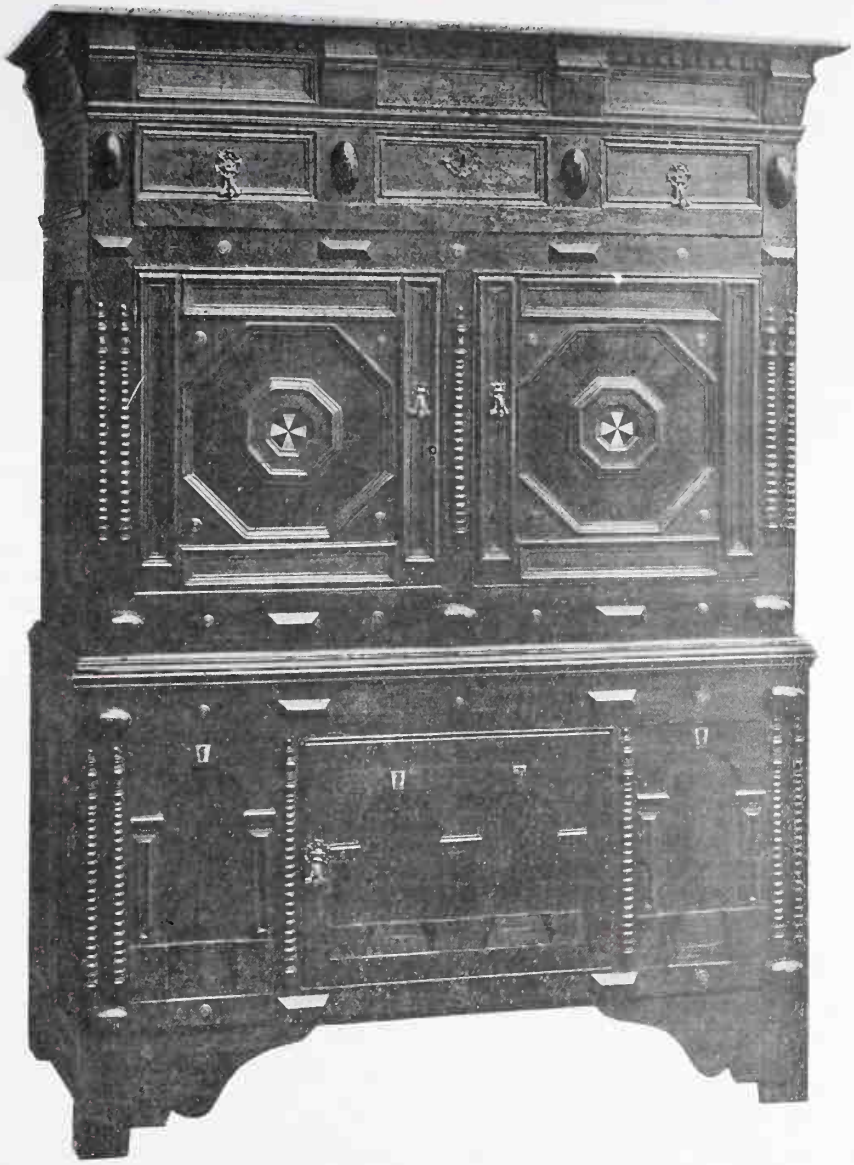

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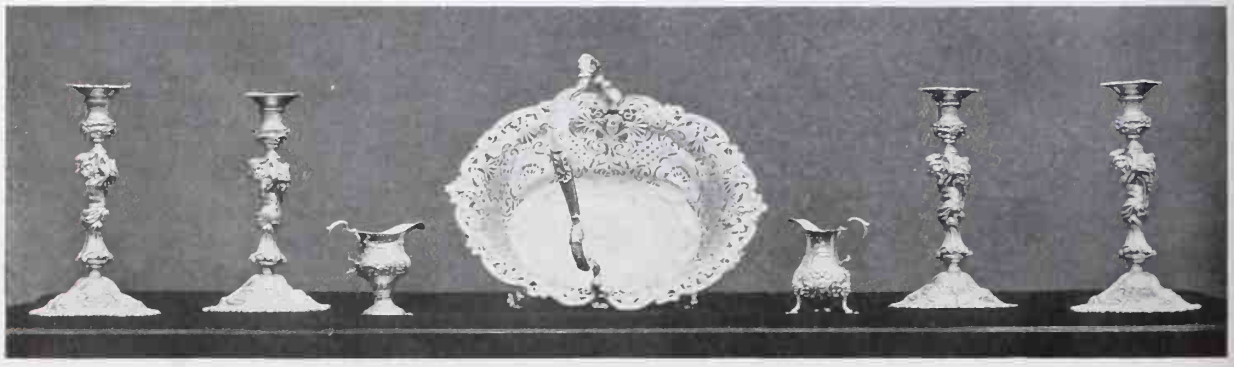

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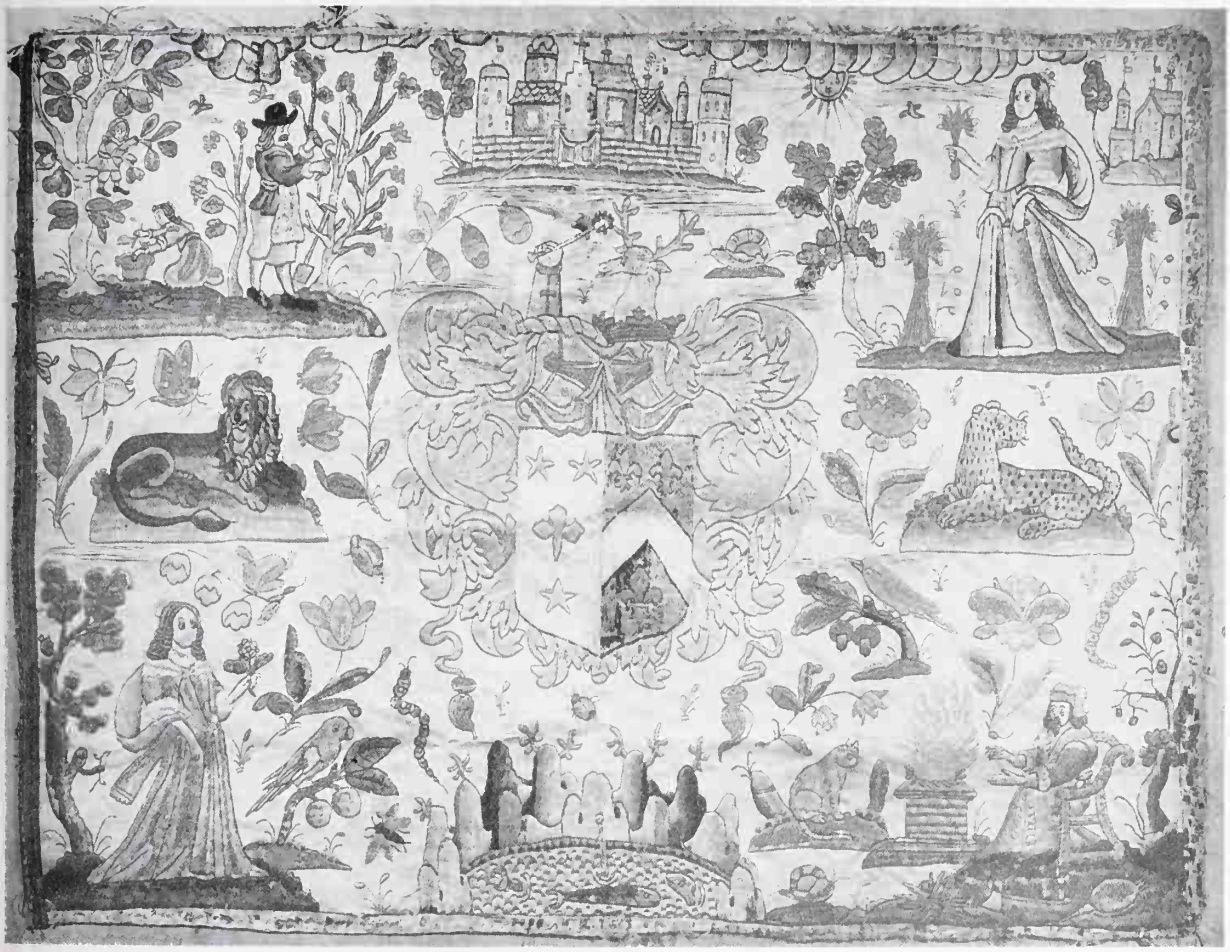

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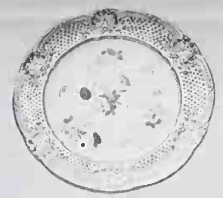
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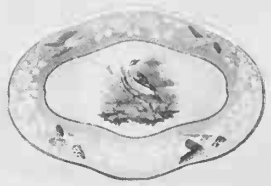
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THE Collector's Cabinet illustrated here is one of many equally handsome pieces to be found in our Galleries. The frame of the Cabinet is of gilt metal, and it is supported by an elaborately carved and gilt stand, reproduced from one of the Georgian period.

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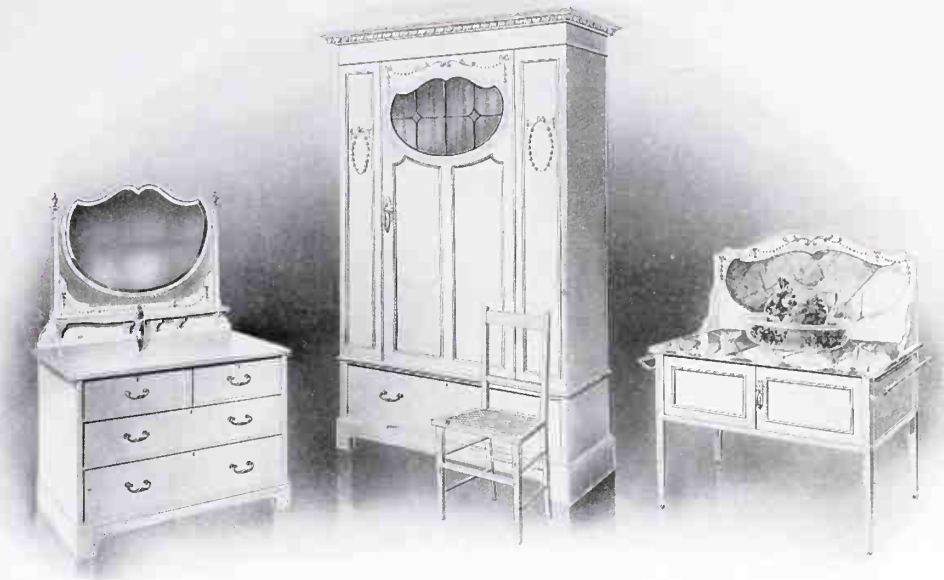

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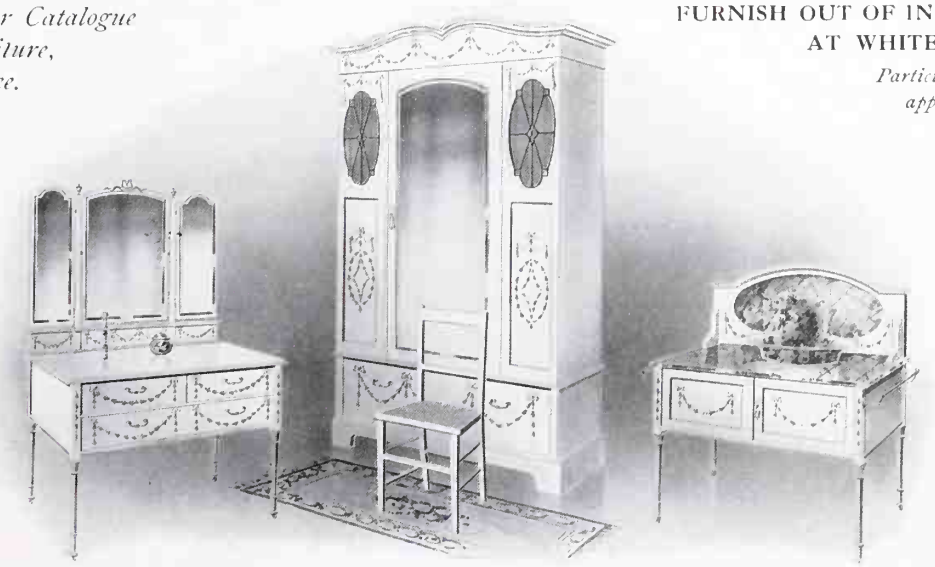

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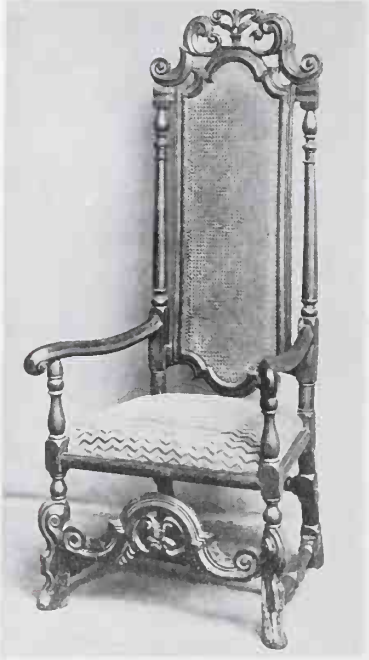

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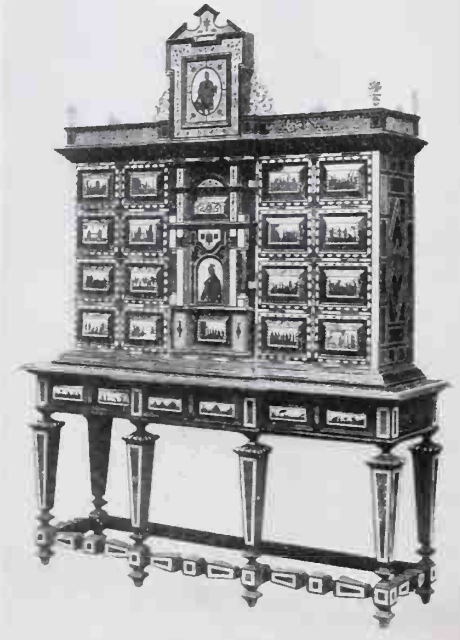

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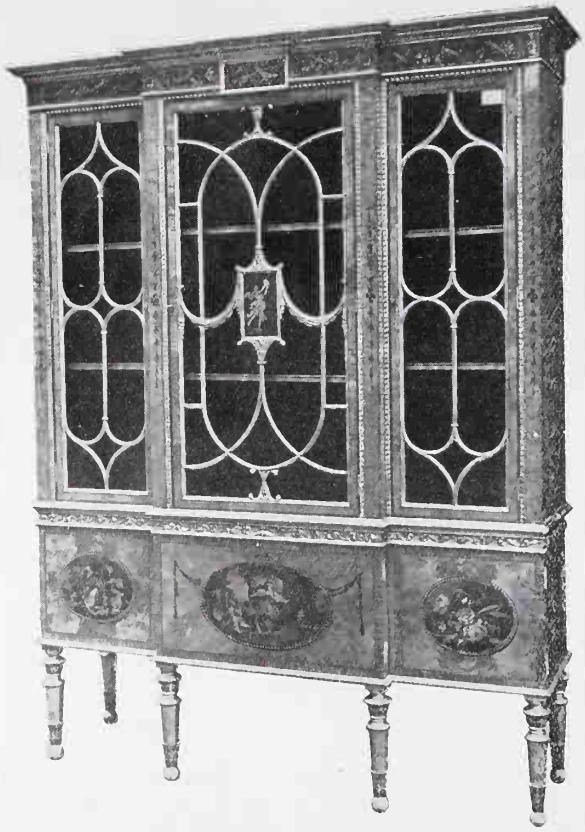

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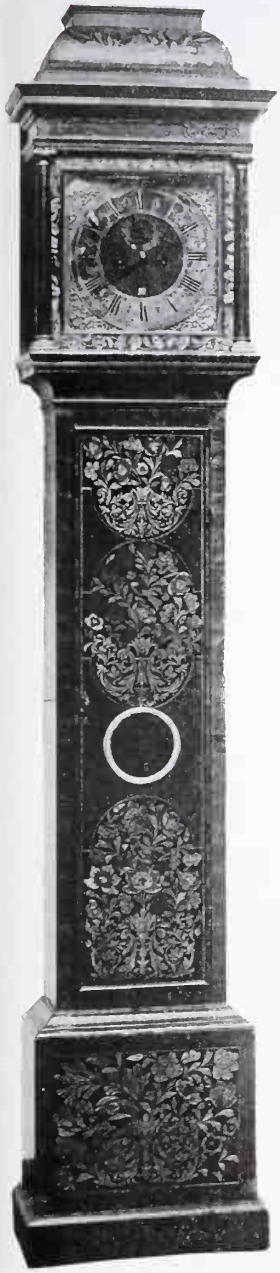

A Queen Anne Grandfather Clock, with marquetry in panels, by Sam Townson, London. *Vide* F. J. Britten, 2nd Edition, on "Clocks." In original state. 7 ft. 10 in. high.

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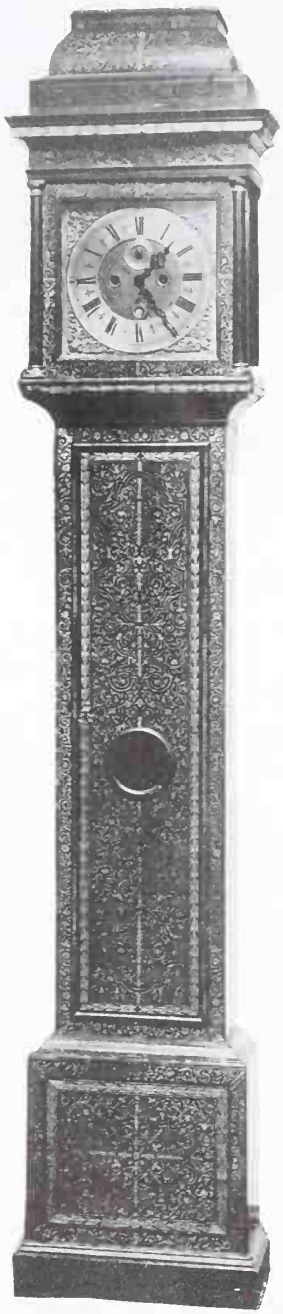

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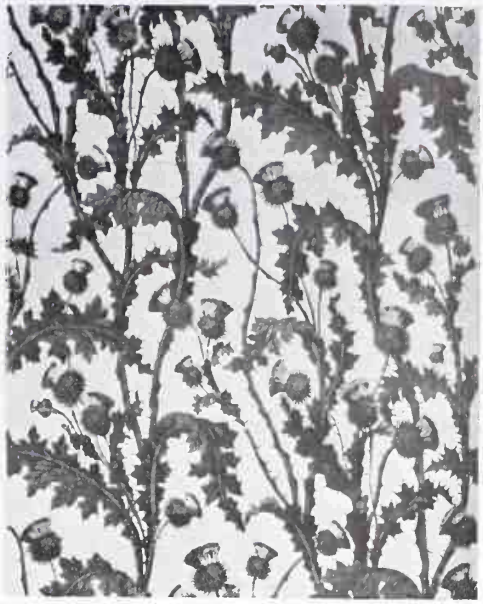

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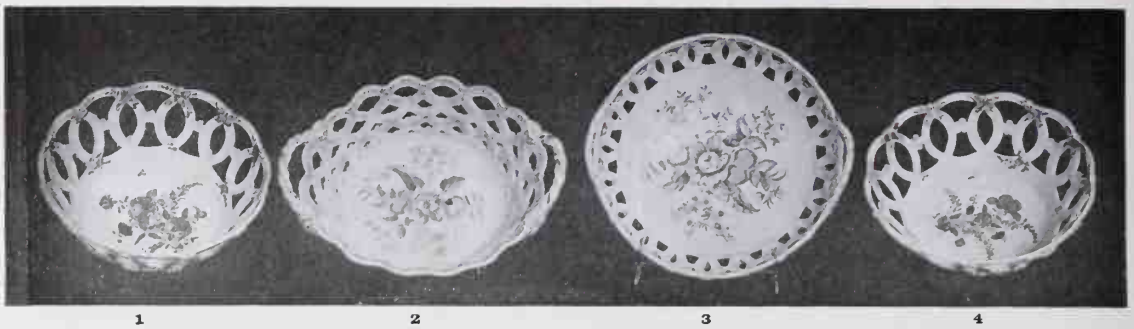

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CONNOISSEUR

War Museums

By the Editor

The movement for establishing local war museums in every centre of population, to record and commemorate the bravery and patriotism displayed by inhabitants of the district, is receiving strong support in various parts of the country. The movement largely owes its inception to an article I wrote on the subject, which appeared in The Connoisseur of last November, and has lately been issued in pamphlet form. This set down in print ideas which had been long floating in the minds of many people, and which were already being carried out in several London and provincial institutions; its effect has been to combine these isolated efforts into what, it is hoped, may ultimately develop into a great national movement, embracing not merely the homeland, but the whole of the British Empire.

Already a provisional committee is being formed in support of the movement. Though at the time of writing the idea of creating such a committee is something less than a month old, and the body, consequently, must be looked upon as only the embryo of what it is destined to become, the wide distribution of the municipalities represented by its members shows that the idea of local war museums appeals equally to all portions of Great Britain, and to rural centres as well as to great industrial cities.

The following gives a list of members who had joined up to the end of February :—

Sir Guy Francis Laking, Bart., C.B., M.V.O., F.S.A., Keeper of the London Museum, *Chairman.*

Capt. John E. Acland, F.S.A., Curator, Dorset County Museum.

The Rt. Hon. Lord Barnard, J.P., D.L., Hon. D.C.L.

Dr. F. A. Bather, F.R.S., D.Sc., F.G.S., Assistant Editor of the *Museums Journal* and Past President of Museums Associations.

Herbert Bolton, M.Sc., F.R.S.E., Director Municipal Museum and Art Gallery, Bristol.

W. Ruskin Butterfield, Curator, Corporation Museum and Art Gallery, Hastings, and Editor of the *Museums Journal.*

A. J. Caddie, Head Curator, Municipal Museums, Stoke-on-Trent.

Bailie Charles Carlton, J.P., Convenor of the Sub-Committee on the Glasgow Art Galleries and Museums.

B. Carter, Borough Librarian, Kingston-on-Thames.

Sir Clement Kinloch-Cooke, M.P., Editor of the *Empire Review.*

C. Reginald Grundy, Editor of The Connoisseur, *Hon. Secretary.*

T. V. Hodgson, Curator, Municipal Museum and Art Gallery, Plymouth.

Richard W. Mould, Ex-F.L.A., Chief Librarian and Curator, Southwark Public Libraries.

Thomas Rennie, Acting Superintendent Glasgow Museums and Art Galleries.

O. S. Scott, Curator, Bowes Museums, Barnard Castle.

Sir Cecil Smith, LL.D., Director, Victoria and Albert Museum.

Sir Whitworth Wallis, F.S.A., Director, City of Birmingham Museum and Art Gallery.

Thomas Wallis, Hon. Curator, Museum, Inverness.

A. G. Wright, Curator, The Castle Museum, Colchester.

Arthur Smith, F.L.S., F.E.S., City and County Museum, Lincoln.

E. E. Lowe, B.Sc., F.L.S., Curator, Museum and Art Gallery, Leicester.

The scheme has also commended itself to Warwick, Forfar, and Coniston, and the first-named town will be represented on the committee.

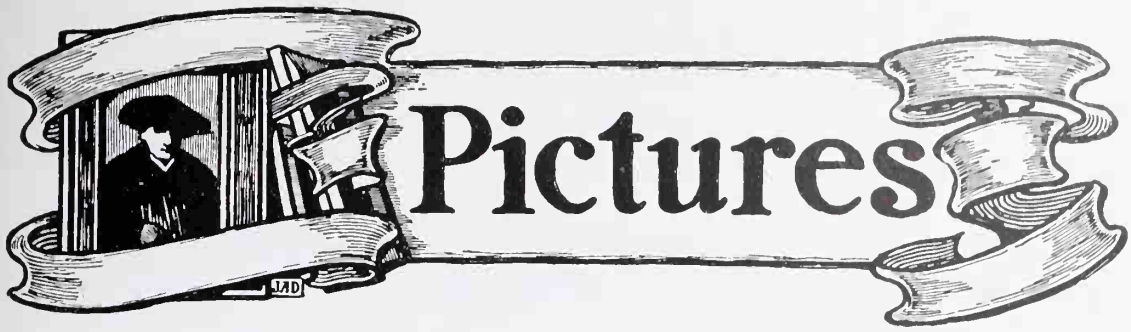
The scheme, briefly recapitulated, is to form in every centre of population in Britain and the Dominions a local record of the titanic conflict. In the first place, a roll of honour will be written on sheets of vellum, containing the names of all the men in the district who have joined either Army or Navy—the men who have served and come through as well as those who have actually fallen—particulars being added as to their rank and actual war service. Such a roll will be practically imperishable, and will be a source of legitimate pride to the relations and descendants of the sailors and soldiers whose valour is

commemorated on it. To supplement this a collection of press cuttings should be made, containing interesting references to the movements and actions of local regiments or ships, and to local men who have distinguished themselves in the war, with maps, plans, and original drawings, photographs and letters bearing on the same themes. Then, to bring home to future generations the part which each locality has played in the unparalleled struggle, all kinds of war memorabilia of local interest should be added—not merely weapons, medals, and trophies from the battlefield, connected with the local territorial regiments, but every type of thing which illustrates the war life of the community—from bombs dropped by Zeppelins in the vicinity to recruiting and loan posters and the little emblems sold for war charities on flag days.

As examples of the memorabilia which are being collected, one may cite a Zeppelin bomb dropped in the neighbourhood of London, which is one among a number of relics of special interest to the metropolis which Lord Harcourt, Lord Esher, and Sir Guy Laking began to accumulate at Lancaster House from the commencement of hostilities. Among the war relics at the Glasgow Museum is a shell lodged on board H.M.S. *Glasgow*, at the battle of Coromel; a German machine-gun captured by the Bristol bantams finds a fitting home in the Bristol Museum; while a large model of a redoubt, held by the 1st/5th North Stafford Regiment, will recall the gallantry of the men of this regiment to future generations of their townspeople at the Stoke-on-Trent Museum.

The more the local war museums are confined to records and objects possessing special local associations, the more interesting will they become; and if their scope is extended, as it should be, to past as well as to present-day events, they will in time include collections of great historical interest, epitomising the part which each town and district has played in the making of Britain. But in none of these museums can a serious attempt be made to illustrate the war as a whole; such a task could only be undertaken in a national institution equipped with adequate resources, and an excellent suggestion has appeared in *The Times* that a portion of the Tower of London should be taken for the purpose. This would not only afford a fitting historic environment, but, what is perhaps more to the point, it already contains a large collection of weapons of earlier periods. Many of these, long regarded as obsolete, have been revived in modified forms in the present conflict, and soldiers back from the front will find that hand-grenades—similar to modern bombs—and other missiles and weapons were in vogue a century or two ago. This collection should not, however, be confined merely to the armament side of war, but should be a complete epitome of national effort, and, with the exception of the rolls of honour and the regimental records, should do for the whole kingdom what each local war museum is intended to do for its district.

This war is not only the greatest conflict on record, but we may reasonably hope that it may prove the last of its kind for many generations to come. Its outcome will have as decisive a bearing on the world's history as the downfall of the Persian Empire before the power of Greece, the overthrow of Carthage by Rome, the defeat of Attila and the Huns at Chalons, or the set-back of the Arab invasion at Tours. Britain is playing a decisive part in the conflict, and it is only right that we who are living in such a great period should collect for posterity all records and relics which help to illustrate it. This can only be done by united effort, and the task should not be left to curators of museums, who, with staffs greatly depleted in numbers, and which, in many instances, hardly contain any of the pre-war personnel, are finding great difficulty in carrying on their orthodox duties. I shall be greatly obliged if readers of THE CONNOISSEUR who feel sympathetically towards the movement and think that they can assist in its promotion, either by their influence or gifts of suitable objects, will communicate with me.



John Thomson of Duddingston, Landscape Painter
By Frank Gibson

JOHN THOMSON'S art is less known in England than it deserves, and is consequently not sufficiently appreciated there. But its value has always been recognised in Scotland, where most of his paintings still remain. In his own day they were greatly thought of, more especially in Edinburgh. The first artist Sir Walter Scott thought of when it was suggested that the collected edition of his works should be illustrated, was his friend John Thomson, and if he could have had his way, it would have been so. But Robert Cadell, his publisher, was strongly in favour of J. M. W. Turner being employed in this capacity. Scott, according to Walter Thornbury (the well-known biographer of Turner), yielded, and said

HIGHLAND LANDSCAPE BY PERMISSION OF MR. D. CROAL THOMSON

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he "supposed he must acquiesce in the selection of Turner because he was all the fashion," and unwillingly gave in. A book published in Edinburgh about 1819, called *Peters' Letters to his Kinsfolk* (supposed to have been written by Lockhart), contains the following passage, which shows what was thought of Thomson's art at this time in Scotland:—"For the first time is Scotland possessed of admirable landscape painters as well as historical ones. With regard to landscape painting, it is very true that she has not yet equalled the present glories of the sister kingdom; but then the world has only one *Turner*, and Scotland comes far nearer to the country which has had the honour of producing that great genius than any other country in Europe. But there is no want of admirable artists in the same department of this city. There is Mr. Thomson, the clergyman of Duddingston, whose works, in masterly ease and breadth of effect, seem to me to approach nearer to the masterpieces of Turner than those of any other artist with whom I am acquainted, and who, you will be happy to observe, is engaged along with that prince of artists in Mr. Scott's great work of the *Provincial Antiquities of Scotland*."

FAST CASTLE IN THE POSSESSION OF LORD KINGSBURGH

Thomson's life on the whole was a happy and fortunate one. Born at Dailly, a small Ayrshire village, on September 1st, 1778, he was the fourth and youngest son of the Reverend Thomas Thomson, minister of the parish of Dailly. The early part of his life reminds one slightly of that of David Wilkie, who was also a Scottish clergyman's son. However, unlike Wilkie, John Thomson was not allowed to choose his own profession, but was early destined for the ministry, quite against his own inclinations. He much preferred sketching on the banks of the river Girvan to studying theology. Nevertheless, he finally submitted to his father's wishes, and in due course went to the University of Edinburgh. It was here, while studying, that he first made the acquaintance of Sir Walter Scott, Francis Jeffrey, Professor Wilson, William Erskine, Lord Kidder, and William Clark of Edlin,

and other rising men, many of whom were destined to become famous. But what distressed him most was that he got no chance of practising his art. Yet there were a few compensations, such as being able to see some good pictures in the private collection of Lord Hailes. In his last session at the University, where he studied from 1791 to 1792, he took a few lessons from Alexander Nasmyth (1788-1840), an artist who has been styled by Wilkie to be the father of Scottish landscape painting, but who commenced his career by executing portraits. His work, compared with that of his son, Patrick Nasmyth (which of late years seems to be growing in favour with collectors), and, considered pictorially, is rather artificial and conventional. Alexander Nasmyth's technique seems founded on that of Wynants and Hobbema, and Claude Lorraine, too, had apparently a later influence on his work, more especially in the matter of composition. Nasmyth seems undoubtedly to have been a good teacher, and Thomson proved an apt pupil. But what was the exact nature of the teaching that he received from Nasmyth, history does not relate. Most likely instruction in the technique of oil painting would be the main part of these lessons. Beyond this Thomson does not seem to have had any kind of art education, and probably wrestled with his own difficulties henceforth.

CASTLE BAAN IN THE POSSESSION OF MR. JAMES MYLNE

After being licensed as a preacher, at his father's death he became the successor to the pulpit at Dailly in 1800. He married, and though he attended to his clerical duties conscientiously, he devoted all his leisure time to landscape painting. The work he produced at this time he generally gave away to his friends. In 1805 he was transferred, through the influence of Sir Walter Scott, to the parish of Duddingston, near Edinburgh, where he worked at landscape painting harder than ever. He improved very much, so much so that his reputation as a landscape painter began to spread over Scotland. Commissions for pictures poured in upon him, and at one time, between 1820 and 1830, he was reputed to be making £1,800 a year, an income which few Scottish

landscape painters resident in Scotland have ever made. As time went on his love of rich and striking scenery increased, and he travelled a good deal all over Scotland, the North of Ireland, the English lakes, and Wales, where he found most of his subjects. Thus his life seemed to alternate with his parochial duties and art. He enjoyed the society of other artists very much, and entertained Turner on more than one occasion. Indeed, the manse at Duddingston was often the scene of hospitalities to friends and distinguished strangers who came on a visit to Edinburgh. Late in life he lost his first wife, but in 1813 married again, very happily, his second wife, Mrs. Dalrymple, a widow, who thoroughly sympathised with his artistic tastes, and who, like himself, was very musical. Thomson painted assiduously up to the beginning of 1840, when his health seemed to break up. At the end of the summer of that year he began to get weaker and weaker. He tried to work at the art he loved best to the last, and on October 29th, 1840, he died at the age of sixty-two. In his last hours he had requested that he should see the view he liked best from his window. So he was wheeled there on a couch, and witnessed with emotion a beautiful sunset over Duddingston loch.

RAVENSHEUGH CASTLE IN THE POSSESSION OF MR. LOCKHART THOMSON

Thomson worked as hard at his art as if he had to make his living by it, and it was his love for landscape painting that made him throw his whole soul and energy into it. He first exhibited in 1808 with the Associated Artists, at the Royal Scottish Academy and other exhibitions, one hundred and eight canvases. As he considered himself to be more of an amateur than a professional artist, owing to his clerical calling, he was always unwilling to become a member of any artistic association. However, such was his popularity amongst Scottish artists that he was elected an honorary member of the Royal Academy of Scotland not long after its institution in 1826.

Thomson's art on its intellectual side is clearly inspired by Scott's poetry and romances, but, all the same, the artist had the true landscape painter's intuition for the scenes that inspired his brush. As

Mr. J. L. Caw so well says: "Contrast between what had been and was, between the glamour thrown by romance about the memorials of the past and continuance of Nature, permeates nearly everything after the passing storm rolls over the distant hills beyond the finely painted stormy water, more especially the forms of the waves, which are treated with legitimate exaggeration,—all these elements show high

ON THE FIRTH OF CLYDE NATIONAL GALLERY OF SCOTLAND

Thomson did." Perhaps it was the influence of Sir Walter Scott's writings on Thomson's painting in his chief choice of subject that the earlier pictures he exhibited were "landscape compositions," with no particular associations, and that it was not until 1824 that he showed his first picture of a Scottish castle. Though his work may seem conventional in the eyes of this generation, dazzled by the works of two such great modern landscape painters as Mr. Wilson Steer and the late William McTaggart, Thomson's delight in the beauty of wild nature makes his painting vital and exceedingly true to the character of Scottish scenery. This is well displayed in the *Storm on a Scottish Loch*, the painting here illustrated in colour. It is a canvas that essentially shows to what a high degree of pictorial emotion the artist could rise. The painting of the rocky headland to the left, silhouetted against the gleam of pale blue sky which is appearing dramatic power. Technically this work discloses Dutch influence, which may be that of the painter Everdingen. But its beautiful colour-scheme, of silvery and blackish greys relieved by the warm tones of the rocks in the foreground, inspired by the scenery of Scotland, and not of Holland, is all Thomson's own, and displays his powers at their best.

Such a work surely raises his status above the term of amateur; which often implies incompetence, though it must be confessed that the want of an early and methodical training in the technique of oil painting prevented Thomson from always being a sound painter in that medium. He was too fond of using bitumen, and it is well known that he was very partial to a medium which he used as a ground, and was made of flour boiled in vinegar, which he called "parritch." Such practices have often ruined many of his finest

canvases. But his art can be adequately studied in those which are well preserved, and are to be seen at the National Gallery of Scotland—*Aberlady Bay, On the Clyde*, and *Ravensheugh Castle*; also in private collections like those of the Duke of Buccleugh—*Newark Castle*; Lord Kingsburgh—*Fast Castle*; the Earl of Stair—*Glen Feshie*; Mr. James Mylne—*Castle Baan* (the latter is reproduced in Mr. J. L. Caw's monumental book on Scottish painting); and Mr. R. R. Napier—*The Graves of the Martyrs*. This last is a most poetical work of a view up a glen with solitary tombs in the foreground. All these paintings show how Thomson rendered the character and aspect of Scottish scenery with truth and charm, far better than anyone had done before him. Though he fully preserves the characteristics of the scenes he saw, he often exaggerated their features in order to attain grandiose effects. Hence some of his pictures, such as the *Castle on a Rock*, belonging to Mr. A. W. Inglis, illustrated in Mr. D. S. McColl's interesting book, *Nineteenth Century Art*, are purely romantic poems.

His early works are clearly influenced by the older Dutchmen, but later in life he founded his style on other masters, of which Claude Lorraine was the chief one. Indeed, Thomson was sometimes nicknamed the "Scottish Claude." But in the early years of the nineteenth century the great French artist's work became very popular in England; his pictures were literally pouring into the country from France and from Rome. There was a rush to obtain examples of his work, and his name was on the lips of every connoisseur of art. Thus many artists fell under his spell, and Turner not least of all, partly in genuine admiration, and also partly from a spirit of rivalry. In Thomson's case it was that he seemed to think Claude's style was better suited in enabling him to express more truly the grandeur and wildness of Scottish scenery. Claude's example did less harm to Thomson than to Turner, for the influence of the French artist on the Englishman was sometimes anything but a healthy one. *Ravensheugh Castle*, in the National Gallery of Scotland, is one of many charming

RAVENSHEUGH CASTLE NATIONAL GALLERY OF SCOTLAND

GLEN FESHIE

BY JOHN THOMSON, OF DUDDINGSTON

In the possession of the Earl of Stair

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examples of Thomson's Claude-like pictures. It has often been said that Turner's art greatly influenced Thomson's; and one distinguished art critic, the late R. A. M. Stevenson, has gone to the length of saying that he much preferred the painting of Thomson to that of Turner. It is true that the Scottish painter much admired his great rival's art, but there is very little trace of it in his painting. The Thomson who painted *Castle Baan, Newark Castle, The Graves of the Martyrs, On the Firth of Clyde,* or *Aberlady Bay,* was personal enough in his art. He united pictorial motives to a true and sincere feeling for nature that makes his art one of the glories of Scottish landscape painting, and his reputation will surely grow stronger in the world of art as his work becomes more widely known.

ABERLADY BAY NATIONAL GALLERY OF SCOTLAND

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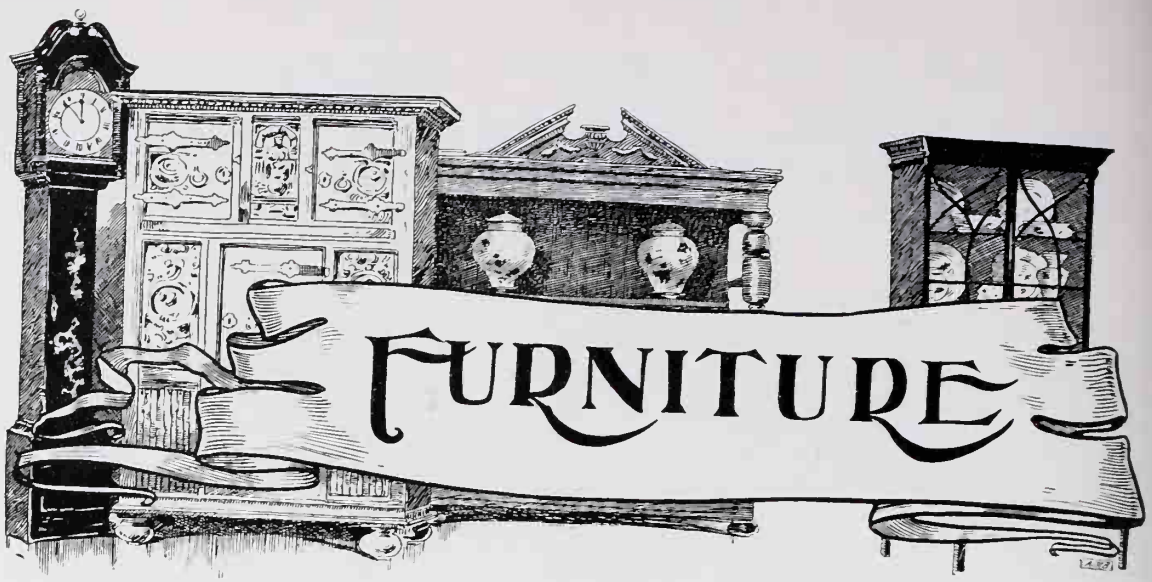


Goan Ebony Furniture

By M. Jourdain

EBONY, an exotic wood, was never largely used by English cabinet-makers, but there was a period in the seventeenth century when it was extremely popular in Italy, France, and Flanders, especially when enriched with gilt bronze mounts. Henri IV. of France sent French workmen to the Netherlands to learn the secrets of cabinet-making, and particularly the art of carving in ebony, and on

NO. I.—SMALL GOAN-WORK CABINET

their return he established them in the Louvre. A certain Jean Macé was also given a workroom in

No. II.—GOAN-WORK CHAIR

the Louvre "on account of his long practice of this art in the Low Countries, and the skill he has shown in cabinet-work in ebony and other woods of various colours."

The taste for these elaborate cabinets of Flemish or Italian make was never so deeply rooted in England; but black stained wood, "counterfeit ebony," appears in the 1659 inventory of Cromwell's goods at Hampton Court, which includes "one pair of stands of counterfeit ebbony," "one small table of counterfeite ebbony," and "two paire of blacke standes."

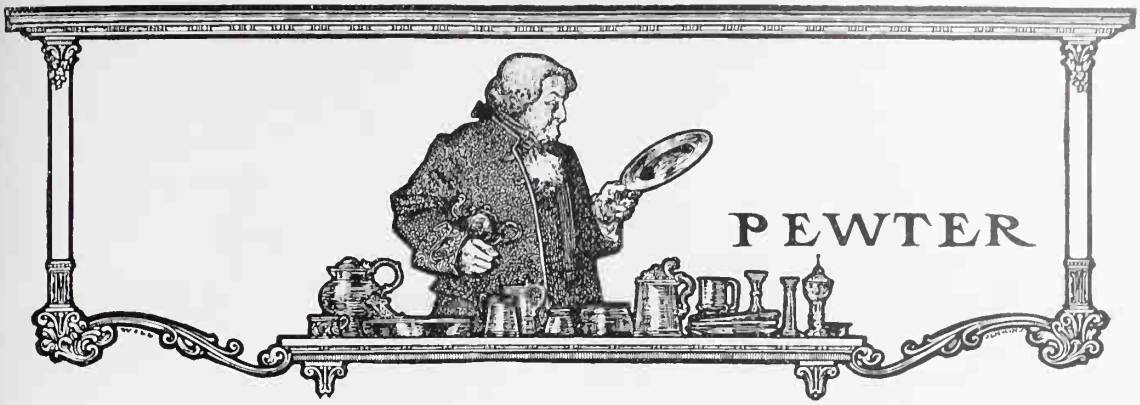
Furniture of real ebony seems to have been introduced at the time of Charles II.'s marriage with Catherine of Braganza, who, as Evelyn noticed in 1662, brought over with her from Portugal "such Indian cabinets which had never before been seen

here." By her dowry of Bombay our colonists and traders were brought into close touch with Dutch traders, who had the monopoly of trade with China and Japan, and by the acquisition of Goa—"golden Goa"—the wonder of all travellers, which had become a byword for the luxury and ostentation of its inhabitants—a new and peculiar Oriental influence was introduced. It has been said that a certain amount of this Indo-Portuguese furniture was copied in England, and that such furniture was a very favourite royal gift with Charles II.; indeed, one authority states that "Charles made presents of the richly carved ebony chairs, and divans or couches, which the new fashion brought in, to many of his friends and adherents," but there seems no definite documentary evidence for this statement, and Charles II. was very sparing in his gifts.

The most familiar specimens of this Goan work are the ebony chairs, sparingly inlaid with ivory, which are to be seen in the Victoria and Albert Museum and various collections. But furniture, especially cabinets of rare wood, was also manufactured, such as the small cabinet illustrated (No. i.). Here the top and sides, and also the fronts of the drawers, are inlaid with scrolling floral borders in engraved ivory, while the projecting top and base and the edges of the doors are overlaid with ivory engraved with floral patterns. Of the ebony chairs of Goan work, the only specimen associated with Charles II. is that in the Ashmolean, illustrated in Shaw's *Specimens of Ancient Furniture*, and said to have been given by the king to Elias Ashmole.

It is not unusual to find these ebony chairs of the late seventeenth century ascribed to the reign of Henry VIII. or Elizabeth. In the library at Charlecote is a very fine set inlaid with ivory, said to have come from Kenilworth, and to have been a present from Queen Elizabeth to her favourite, the Earl of Leicester. There are several ebony chairs also at Knole and at Penshurst. Some carved ebony chairs in the corridor at Eaton Hall came from the sale of Horace Walpole's treasures at Strawberry Hill, and fetched the astonishing price of £100 each. The chairs, like the Windsor Castle, Knole, and Penshurst specimens, have spirally-turned legs and stretchers, and a short back. The uprights and back are elaborately carved, and the back rail centres in a cherub's head. Another "splendid solid ebony chair, richly carved with open scroll-work, the borders beautifully raised in carvings of *alto relievo*, on handsome twisted legs and stretchers," fetched at the same sale the more modest sum of £54 12s. These high prices were partly due to the unique interest of the dispersal of the Strawberry Hill collection, and partly to the antiquity imputed to these late seventeenth-century specimens by eighteenth-century collectors, Horace Walpole himself writing in 1763 of a house where there was "nothing but ebony"; "there are two tables and eighteen chairs, all made by the Hallett of two hundred years ago." He was, therefore, just a century out in his reckoning. Next to Strawberry Hill before 1842, the largest collection of ebony chairs is at Windsor, which was bought for the royal collection in the early nineteenth century. There is a set of four low-backed arm-chairs with spirally-twisted legs and arm supports, carved with groups of tulips, very characteristic of Dutch taste of the second half of the seventeenth century. A second set have the low backs and frames, carved with conventional foliage. The top rail centres in a cherub, flanked by monsters, beneath which stand figures of boys. The side rails finish in figures of hawks. The backs are formed of spirally-twisted rods, with scroll-work beneath in which grotesque monsters and cherubim with inlaid ivory eyes figure. A third set, still more interesting in design, was bought in 1824. On the back mermaids support a cockle-shell, beneath which is a representation of Adam and Eve. On the top of the side rails crouching figures holding large sun-hats are carved, probably representing Dutch traders. No. ii., somewhat similar to the Eaton Hall chairs, is in the Victoria and Albert Museum.

This ebony furniture appears to have been limited to the reign of Charles II., when the employment of brilliantly-coloured damasks and velvets as wall-hangings did not preclude an occasional sombre note in dress—the king himself almost invariably wore black when indoors—and in furniture, as we see by the popularity of lacquer.



Some Uncommon Pieces of Pewter

By Charles G. J. Port, F.S.A., of Worthing

THE writer is of opinion that it is unnecessary on this occasion to refer in any way to the subject of pewter generally, a subject so often and so well dealt with elsewhere. This contribution to the columns of THE CONNOISSEUR is solely for the purpose of illustrating and describing a few interesting pieces of pewter which seem to be either entirely new to collectors or to vary in some degree from those already illustrated or described in the five English works on pewter by the following authors: Messrs. Malcolm Bell, C. A. Markham, F.S.A., H. J. L. J. Masse, M.A. (2), and A. de Navarro.

These works contain illustrations of many hundreds of beautiful and interesting objects which delight the connoisseur and add so much to the charm of collecting. To those hundreds the writer begs to be allowed to add another score.

The pieces here illustrated are selected from the writer's collection—a collection containing one or more examples of over sixty different kinds of articles, which shows to what an enormous extent pewter was used in the seventeenth and eighteenth centuries.

Makers' names are given where marks exist.

No. i.—This rare type of paten was dug up in Chichester and, from the groove, was evidently intended to be used inverted as a communion cup cover. It is only 6 inches in diameter, and has the letters I H roughly punched on the rim. It is difficult to date, probably seventeenth century.

NO. I.—PATEN 6 IN.

No. ii.—This tobacco box is undoubtedly one of the finest pieces of English engraved pewter known. Of the many who have seen it, none can call to mind a finer. A piece that runs it closely is the lacquered tea caddy illustrated in Mr. de Navarro's charming *Causeries on English Pewter*, but, in that case, the decoration is conventional only, while the tobacco box has scenes of loading the tobacco on ships and smoking it at home. Maker: Richard Pitt, Pewterers' Company, 1749. Master, 1781.

No. ii*a*.—Scene on reverse.

No. iii.—Tea caddy with lock, by the same maker. Unfortunately it has been converted into a tobacco box by the addition of an inner lid and a knob, the latter robbing it of its charming simplicity of form.

No. iv.—A tobacco box of beehive shape. This piece has two crests or badges. It was purchased in Southampton, and probably belonged to a mess, one crest possibly that of the donor and the other the badge of the ship or regiment. Neither has been identified.

Nos. v. and vi.—Teapots are extremely rare in pewter. One of the writers on the subject makes a big mistake when he says "a large number exist," and illustrates one by Messrs. Dixon & Son, of Sheffield. That firm has been in

existence over one hundred years but they never made a piece of pewter. Britannia metal teapots, coffee-

No. II.—TOBACCO BOX 6 IN.

pots etc. can be bought by the dozen but the writer can honestly say that during many years collecting he has never seen in any museum, private collection or shop another English pewter teapot.

No. v., which is very small, is by Richard Pitt, probably about 1740. No. vi., by Pitt & Dadley, about 1790.

No. vii.—This dish ring, or potato ring, as it is generally called, appears to be the only one known in pewter. Dish rings are supposed to have been made

No. II*a*.—SCENE ON REVERSE

in Ireland only, and the earliest dated piece mentioned by Mr. C. J. Jackson, F.S.A., in his *Illustrated History of English Plate*, has the Dublin hall-mark of 1771. He, however, mentions another example which he considers may be about 1750 to 1760, but

No. III.—TEA CADDY $4\frac{3}{8}$ IN.

the date-letter is indistinguishable. In an inventory of the contents of a Sussex farmhouse taken in 1747 (*Sussex Archæological Collections*, 1908), there appears,

"In the kitchen chamber, one pewter ring." If this was a dish ring, were they in use in England before they were made in Ireland? If not a dish ring, what kind of ring was it? Can any reader throw any light on this interesting point?

No. viii.—This piece is a puzzle. Nothing similar in silver or pewter seems to be known. It was found in excavating the foundations of Newgate Market many years ago, and is probably late seventeenth or early eighteenth century. A museum authority suggests a caudle or posset cup; the writer's "guess" is a powder and puff box. The flat pierced handle, placed at an angle of forty-five degrees, seems suitable for lifting the article a foot or so from a table. Any other suggestion as to its use will be welcomed by the writer.

No. ix.—A pretty little French wine-taster with "Vive le Roy" and a fleur-de-lis. Early seventeenth century.

No. IV.—TOBACCO BOX 7 IN.

No. x.—Screw-top scent (?) bottle, purchased at a jumble sale in Malta for a penny; eighteenth century. Mark "I T V (?) Fontana" (a town in Italy), with coat of arms.

No. xi.—Boot goblet, made in Ireland about 1763, in derision of the notorious Lord Bute, who was very unpopular in that country. It is said he was called "Old Boot" and was "given the Boot." For reference to these vessels in glass see *Old English Glasses*, by the late Mr. A. Hartshorne, F.S.A.

Three candlesticks which differ from any previously illustrated in pewter:—

No. xii.—This pattern of candlestick is unknown in

No. V.—TEAPOT $4\frac{1}{2}$ IN.

No. VI.—TEAPOT $4\frac{1}{2}$ IN.

No. VII.—POTATO RING 7 IN. BY $3\frac{1}{2}$ IN.

No. VIII.—BOWL HEIGHT, $2\frac{1}{4}$ IN.

No. IX.—WINE-TASTER LENGTH, $4\frac{1}{4}$ IN.

No. X.—SCENT (?) BOTTLE 3 IN.

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LEDA

BY J. CHARLIER

In the possession of Mrs. Reynolds-Peyton

silver. It was purchased in Wales and is probably of the time of Charles II., perhaps earlier.

No. xiii.—One of a pair similar to those made in silver, period William III.

No. xiv.—One of a pair, middle or latter part of the eighteenth century.

No. xv. — Barber's basin, which came from the collection of the late Mr. Hilton Price, Dir. S.A. It is an early and uncommon type, extremely shallow, being only $\frac{9}{16}$ in. in depth. Maker: John Jones, Pewterers' Company, 1707; Master, 1758. It is interesting to compare this with the later one belonging to Mr. A. B. Yates, illustrated, but unfortunately wrongly described, by Mr. de Navarro. A similar basin is in the writer's collection.

Mantelshelf ornaments. These are scarce in pewter.

No. XI.—BOOT GOBLET 5 IN.

No. xix. is the centre one of a set of three, Napoleon I., which indicates the period. The side pieces are a pair of stags of extremely bold modelling.

No. xvi.—Mantelshelf ornament. This extraordinary piece, 14 in. high, is unfortunately not perfect. Something is missing from the centre. As the upper part is placed in the centre of the base, it cannot have been a clock, as the weight of it at the back would destroy the balance. Writer feels sure it was a model of a fire-grate. As the piece shows signs of having been gilded, he is of opinion that the centre has been removed at some time in order to convert it into a gilded photograph frame. Date about 1810.

Nos. xvii. and xviii.—These two guild flagons form a good example of the difference between Continental and English types. Note the weird form of

No. XII.—CANDLESTICK 6½ IN.

No. XIII.—CANDLESTICK 8¾ IN.

No. XIV.—CANDLESTICK 5½ IN.

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No. XV.—BARBER'S BASIN 13¾ IN.

No. XVI.—MANTELSHELF ORNAMENT 14 IN.

the one compared with the simple design of the other.

Trade guild flagons appear to have been very

No. XVII.—GUILD FLAGON 15½ IN.

largely used on the Continent, particularly in Germany, and one comes across, in this country, quite a number of extremely fine continental pieces, some being larger

No. XIX.—MANTELSHELF ORNAMENT 3⅞ IN.

than anything of the kind made in England, but, unfortunately for the novice, these flagons have been very much "faked"—in most cases the whole piece, in others the inscriptions, coats of arms, etc., have been added to ordinary domestic pieces. With regard to English guild flagons, these are really extremely rare and of the greatest interest. It is to be hoped that, in course of time, every one of them will reach a national or provincial museum.

No. xvii.—This flagon is engraved "Gantzen Ehrsamen Handwerck in Kitzingen" (Bavaria), about a dozen names of officers of the guild, a trophy of implements used in the various trades and the date 1739. Notice the pail handle, necessary on account of its weight, 13 lbs. There is a fine maker's mark on

No. XVIII.—GUILD FLAGON 13 IN.

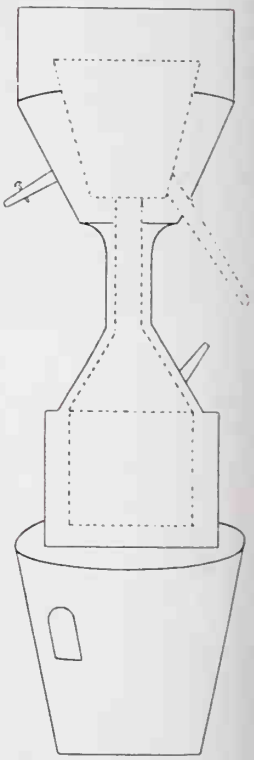
the back of the handle but it is partly worn away by the pail handle falling directly on it.

No. xviii.—Has a coat of arms, gules, two shuttles, on a chief azure a falcon rising, wings elevated and addorsed. Crest, a falcon, together with

"THOS. CULLYER, *Headsman.*
DAVID WORTLEY, } *Supervisors.*
SAML. SMITH, }
1745/6."

This flagon came from Norfolk and the writer has recently acquired in London a small tankard with the same coat of arms, "Study Unity" on the lid, and but enquiries in all directions in that county have failed to locate it. No such guild is known in Norfolk. Perhaps in this case some reader may help.

No. XX.—PART OF STILL 2 FT.



No. XX*a*.—DRAWING OF COMPLETE STILL

"Success attend the Woollen Manufacture, 1747," below. The former (note the additional thumb-piece) is unmarked. The latter is by William Eden, Pewterers' Company, 1697; Master, 1732, 1737.

The names on the flagon suggest a Yorkshire guild,

In the course of enquiries about this guild, a rather interesting statement was made to the writer by a Halifax antiquarian. He said he felt sure that no such guild had existed in the West Riding of Yorkshire; in fact, he considered that the prosperity of

the woollen manufacture in that district was due to the fact that the trade had always been free from control by guilds!

No. xx.—Part of West Country still, dated 1766. It has an iron lining to column and weighs 18 lbs. This fine piece has been a puzzle for a long time but the mystery has been solved by the kindness of Mr. C. O. S. Thompson, Curator of the Wellcome Historical Medical Museum, who, after considerable research, has come across, in a book entitled *Chimie du Gout*, printed in Paris, 1755, an illustration (see xx*a*.) of a still of the period. He says "it is probably part of an apparatus used for the distillation of aromatic waters."

In the before-mentioned Sussex inventory occurs, "In the Kitchen, One Pewter Still, in the Room next Parlour, One Pewter Limbeck," an obsolete West Country word (contraction of "alembic") for vessel for distilling liquors. It is interesting to note that two kinds of pewter stills were in use in one farmhouse. A similar still, or portion of still, was used as a trade mark by Richard Gale, or Yale, Pewterer, *circa* 1710.

No. xxi.—Warming-pan for use with hot water. An article not mentioned in any work on pewter. This is the only instance the writer has come across of a warming-pan in pewter, the metal being, of course, too soft to be used with ashes, as was usual with the ordinary copper and brass utensils. It was purchased in Wales.

No. XXI.—WARMING-PAN 2 FT.

No. xxii.—Pewter farthing of Charles II. No book on pewter mentions pewter coins, so there is some excuse for illustrating one. Note the small piece of copper inserted in the middle of it to denote that the pewter represents copper. These coins were issued in half-pennies and farthings from the Commonwealth to the reign of William and Mary.

The writer will welcome correspondence in reference to points raised, particularly regarding Nos. vii., viii. and xviii., and will, by the courtesy of the editor, publish the result, if any. He considers there is much to learn yet about pewter, which has played such an important part in the domestic history of this country. The Romans used it largely, and a considerable number of pieces have been found in various places. We have the early mediæval coffin chalices found in the graves of ecclesiastics, and we have an enormous variety of articles commencing from Tudor times down to about 1820, when Britannia metal and cheap crockery killed the pewter trade.

To further research in this most interesting subject, the writer's time and his collection are at the disposal of lovers of old pewter.

No. XXII.—PEWTER FARTHING OF CHARLES II.

Pottery and Porcelain

On Staffordshire Salt-glaze

By Celia Hemming

To write upon salt-glaze, when so much has been ably written upon the subject, seems superfluous, unless one can show that one has interesting examples to deal with. I must hope that I may be able to do so. With, of course, the exception of the Hanley mug, all the specimens figured are in my own collection.

No. i. represents a woman holding a bird; height $5\frac{7}{8}$ in. She is of very primitive design, with a round ball of a face, not unlike faces seen in Toft dishes. The eyes, buttons, and dots are all made with touches of black slip. But for the neat cap and the bird, she is such a figure as a child might have designed; but, of course, she is skilfully thrown, and the lines of her petticoat are accurately turned. She was exhibited at the Burlington Fine Arts Exhibition of 1913, and she was figured in their illustrated catalogue. There she was described as a bell, but there is no sign that she ever had a clapper within her. They fixed her date as about 1730. At any rate, she is an early piece.

No. I.—FIGURE OF WOMAN HOLDING BIRD CIRCA 1730

No. ii. represents a vessel in the form of a bird, presumably a cock. Its length from the beak to the end of the tail is $8\frac{1}{2}$ in.; its height is $7\frac{1}{4}$ in. That it is an early piece is undoubted; that it is an English piece is more open to doubt. It is of a white colour, only faintly tinged with grey. It is very much whiter than Cologne ware, and whiter than is usual with Siegburg stoneware. I have often compared this bird with some specimens of Siegburg stoneware which I possess, and I have often looked at those shown in the Victoria and Albert Museum. The whitest pieces there are three tall drinking cans, called Schnelle, but in the case of these three the glaze is quite dry. The cock is whiter than these, and it is much whiter than all the other pieces over which the glaze has run and spread. The granulation of the salt is evenly distributed all over the cock. The

decoration consists of incised plumage and circles stamped in, with little slashes to mark the outline of the wings. Along the back go three rows of small rosettes, which have been stamped on with a seal or die, of which the round marks of the edges are clearly to be seen. These rosettes are very sharp; it must have been a metal die that was used. The walls of the vessel are rather thick. Now, of course, there is much in this style of decoration—in the applied rosettes, the slashes on the wings, and in the incised circles—which reminds one of German stoneware. Also at Siegburg they did make owls for salt-cellars and for ornaments. But I would rather refer my readers to the remarkable salt-glazed mug, dated 1701, which is in the North Staffordshire Technical Art and Industrial Museum at Hanley, and which is illustrated in No. iii., for purposes of comparison. I am indebted to Mr. Caddie, the curator of the museum, for the photograph of it. This mug has always been a puzzle to experts, and, if it be English, it is the earliest dated piece of English salt-glaze known. Sir Arthur Church, in his *English Earthenware*, has said of it: "My own impression is that this piece is precisely such, in paste and decoration, as might be attributed to Elers." Mr. Frank Freeth, writing later in THE CONNOISSEUR, has put forth the view that it might be a late piece of the work of John Dwight, of Fulham, who died in 1703. He has pointed out that in the thickness of the walls it more resembles the work of a stoneware potter. A special characteristic of those specimens known to have been made by Elers is that they have a "thin, delicate body," as Mr. Freeth says. To this might be added that, as far as is known, the articles made by the Elers brothers were always of a small size. I think there is much to be said in favour of Mr. Freeth's argument. The general style of ornamentation of the cock is similar to that of the Hanley mug, and the rosettes on the bird are identical with one variety to be found upon the mug. The medallion on the mug bears also a band of little incised notches, and, rather curiously, it represents a bird holding up a goblet, or a mortar, with a spoon or a pestle within it. In both cases the work is of greater fineness than is usual on German stoneware.

No. II.—VESSEL IN THE FORM OF A BIRD

Nos. iv. and v. represent the two sides of a teapot (height 4¼ in.), which has, unfortunately, lost its lid. This is a very early specimen. The body is of a dingy cream-colour, in parts pitted with black specks. The spout and handle are plain. The decoration, which consists of six panels of a symbolical nature, is extraordinarily sharp and clear, and in rather deep relief. Six moulds cut in intaglio in gypsum, or native alabaster, were probably employed. These were plainly joined, without concealment or decoration, to make the block from which the "pitcher" mould, capable of reproducing many specimens, was made. Much trouble, much care, was needed to make this old teapot, but it was, doubtless, loving labour to the old potter who had come upon so enthralling a subject.

No. III.—SALT-GLAZED MUG DATED 1701

The six medallions look as if they had been taken from a very early book of woodcuts. The two photographs give a good general idea of

No. IV.—TEAPOT

No. V.—TEAPOT REVERSE

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BOY WITH HAWK
BY JOANNES VAN NOORDT
In the Wallace Collection

[*Photo Mansell*

THE SIX MEDALLIONS ON TEAPOT (NOS. IV. AND V.)

the teapot, but I have added slightly enlarged drawings of the six medallions on account of the unusual interest of their subject-matter.

Medallion i.—Adam and Eve under the tree, on which hang pears, apples and flowers. With one hand Eve pulls a fruit, and with the other hand she gives a fruit to Adam, whose face is almost obliterated by the exigencies of the spout of the teapot. Both parents are depicted wearing a kind of pleated petticoat. No serpent is visible.

Medallion ii.—Here is a strange subject. The soul, depicted as a knight, with sword and shield, sets forth upon his journey. He meets good and evil. An angel whispers in his right ear; a devil, with horns, compels the attention of his left ear with what is probably a trumpet. Below, and at his feet, on his right side is a crucifix; on his left side is a yawning hell-mouth. In late Gothic architecture you find the hell-mouth with Satan and demons merrily pitchforking lost souls into it. It exists so in Worcester Cathedral. Hell-mouths were used in passion plays, and later in country pageants. Mr. Fairholt

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quotes from the accounts of the Drapers' Company of Coventry :—

1537. Paid for painting and making New Hell's Mouth - - - xijd.
1538. Paid for mending Hell's Mouth - vid.

There was often a charge for the keeping up of hell-fire during the pageant. The mouth could be opened and shut at will.

Medallion iii. is not quite so simple. Here at the bottom we have a large gross figure, which represents either sloth or drunkenness, asleep against what may well be a barrel, which is propped by a basket, perhaps containing the man's neglected tools. It is like a workman's basket of the present day. In the left-hand corner is the balcony of a large house, on top of which is ranged a banquet, with jug, goblet, and fruit, whilst a horn, perhaps to denote plenty, is suspended over the feast. Upon this balcony stands a figure blowing upon a trumpet, whilst at what I surmise to be the trumpet-call of conscience, the soul, our knight, leaving behind him all this worldly ease, sets forth on horseback on his quest.

No. VI.—SOLID AGATE SALT-GLAZE FIGURE OF A CAT

Medallion iv. is fairly plain. The soul meets evil as a raging lion seeking whom he may destroy.

Medallion v. is very simple. It is a representation of the last trump. An angel blows upon a long double trumpet. Little curly clouds float overhead, beneath grow the trees, and beneath the grass and the sod lies the human

No. VII.—PUNCH KETTLE

No. VIII.—BOTTLE

No. IX.—GLOBULAR BOTTLE PROBABLY BY WEDGWOOD

body awaiting the day of judgment and of resurrection.

Medallion vi. is much more difficult. It represents a human figure, which appears to be that of a woman, holding a rod, on which is a lamb, transfixed. It may be some idea of redemption, of the lamb pierced and slain for our sins.

Of course, in some cases one can only guess at the meanings of these medallions, but I have had the teapot in my possession for a good many years, and I have often tried to understand it. I bought it in Winchester.

No. vi. represents a cat in solid agate salt-glaze; height 5 in. The splashes of blue upon this cat are of an unusually deep and vivid colour, and compare well with Littler's blue glaze.

No. vii. represents a very fine punch kettle; height 6 in.; diameter, with spout and handle, 10 in. The crabstock handle and spout, and the handle of the lid, are coloured a deep manganese-purple. It is enamelled with brilliant colours in a Chinese style, after the nature of *famille rose*, seeing that pink is the colour that greatly predominates, though there is a good deal of green. Turquoise, blue, yellow and black are very sparingly introduced. The scene on the side not figured represents a lady holding a fan, with two attendants near her, by a large weeping-willow tree. There are floral designs and diapered lambrequins round the borders and in the spaces of the lid. A very similar punch kettle, but larger, with green handle and spout and similar lambrequin decorations and Chinese scenes, was exhibited in the Burlington Fine Arts Exhibition of 1913, and is figured in their catalogue. Both are good examples of salt-glaze decorated with brilliant enamel colours.

No. viii. represents a bottle; height 9 in. It is, unfortunately, broken at the top, but I have included it on account of the extreme skill and sharpness of the execution of its very charming design. The little May-flowers have been stamped on with metal dies, and then all cleaned and cleared around so that not a trace of roughness remains. The scrolls are fine and delicate; the design is sparing and well considered. It is executed according to the method of the Elers, and in it we perceive the touch of the artist. In spite of its size, one would like to think that such a piece

might be the work of the Elers brothers, if they really did make salt-glaze at all. However, in the Victoria and Albert Museum is just such another May-flower flask, though somewhat smaller and *much*

It represents a globular bottle (height 8½ in.) of very beautiful pitting, similar to that of an ostrich's egg, but finer, and of great regularity. On the top of the handle and inside it is stained brown with iron.

No. X.—BOTTLE WITH DOUBLE-TWISTED HANDLE

whiter, which is dated 1759. It also has not quite so many flowers on it, there being three in a bunch instead of five. My own specimen has a yellowish tint which deepens in places almost to a warm brown colour, and it is freckled with innumerable specks of brown and of black. This may have been caused by some accident in the firing, or perhaps it was due to the presence of iron in the clay of the body. It may well be an earlier piece than the flask in the Schreiber collection, as before the middle of the century the Staffordshire potters made repeated efforts and experiments to improve the whiteness and texture of their salt-glazed ware.

No. ix. is not especially interesting in itself, but it has its own point of interest, because it seems likely that it is a specimen of salt-glaze made by Wedgwood.

It must be compared with an exactly similar bottle, shown in No. x., only with a double-twisted handle, made of green malachite ware, and also a third bottle of a dry dead-white semi-porcelain, glazed only within. This, too, has the double-twist for its handle, and both are rather larger than the salt-glazed specimen. Now, Wedgwood and Bentley made malachite ware—a solid agate stained with a full green copper-glaze—but I am not aware that it was made elsewhere. Wedgwood also made a semi-porcelain, with which, in 1773, he succeeded in obtaining a perfect whiteness. It is true a ware, called pearl ware, was made also in great perfection by Messrs. Chetham & Woolley, of Lane End, in 1795. It was a dry body, "without glaze or smear," of delicate whiteness, and it was christened "pearl-ware" by Josiah Spode; but then

No. XI.—TEAPOT

there is no evidence that they made either malachite ware or salt-glaze, and these three unsigned bottles evidently all proceed from the same pot-works.

No. xi. represents a teapot, $4\frac{3}{4}$ in. high. It is enamelled blue, with green crabstock handle and spout, and with reserved panels of coloured bouquets of flowers; on one side a rose is the most prominent flower of the bunch. Over the spout is what may have been intended for a yellow marguerite. The colour of the blue enamel ground is rather unusual, as it is much bluer and deeper than on those blue salt-glaze teapots, of which many are known, that are simply decorated with a rose, right *on to* the background, and without the reserved panel. On the other hand, it is not quite so deep as is Littler's blue glaze, of which I possess a teapot and a cream-jug. I have also a smaller dark maroon salt-glaze teapot of the same style as the blue one, with reserved panels of flowers, and it is interesting that in both cases the blossoms have been rather sketchily painted in, and though all the leaves are finely outlined in black, the flowers are not so outlined. The bottom of the blue teapot is enamelled green to match the spout and the handle.

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (No. 235).

DEAR SIR,—I am sending you a photograph of a picture I have, but I have not yet been able to identify the lady: size, 50 in. by 40 in. I should say it is by Wissing rather than by Lely. Nell Gwyn has been suggested, but there is no resemblance to her, and the style, corresponding to the age, seems later.

Yours faithfully, ED. A. BULWER (Colonel).

UNIDENTIFIED SKETCH.

DEAR SIR,—I have had in my possession for some years a coloured sketch in oil on paper, partially unfinished, but which is evidently the work of a master. I have made several attempts to photograph this sketch, but have not been able to reproduce with success all the small detail that would be necessary to help to elucidate its origin. The subject is undoubtedly from *The Iliad* (Book xix., stanzas 290, 295 and 300), and is the moment when Briseis, "radiant as the queen of love" (nude), falls on the couch of the wounded Patroclus (also a nude) in the tent of Achilles, who stands at the head of couch, helmeted and with hand to his face as if in grief. The "female captives" (three) are partially in outline, but the figures and drapery are drawn with exquisite grace. The other parts of the tent are filled in with a sleeping squire, whilst the swan-head prow of a craft appears in the opening. Perhaps some reader may be able to inform me of the picture and its whereabouts, of which the sketch in my possession was evidently the foundation.—Yours truly, NAHUM BARNET (Melbourne).

(235) UNIDENTIFIED PORTRAIT

UNIDENTIFIED COUNTRY HOUSE (July, 1909).

DEAR SIR,—Quite by chance, looking through my old CONNOISSEUR numbers, I found in NOTES AND QUERIES of the July, 1909, issue a picture of an "unidentified country house." About 1660 a Henry Hope came over from Scotland to Holland and founded there the Dutch branch of the Hope family. Their country seat was "Het Paviljoen," near Haarlem. In the beginning

of last century the king bought it from the Hope family. I believe nothing of it is left now, having been pulled down. I have in my possession a very common early nineteenth-century hand-coloured print representing the "Paviljoen," with the inscription beneath it: "Gegecht op het Paviljoen van Z. M. den Koning der Nederlanden by Haarlem." I should say it was taken exactly from the opposite side of THE CONNOISSEUR photo, and shows the *front* of the house, as small sentinels' houses are in front of the entrance. The façade consists of the eleven windows seen on the higher part of THE CONNOISSEUR photo, the two side wings being made invisible by two windowless façades, with each an enormous doorway, to which broad stone walks or stairs lead up. The print has no interest whatever for me, and would, of course, be of historical interest to him, as it so distinctly shows what the house looked like from the other side.

I am, dear sir, yours truly, AMELIE BRANTSEN
(Wielbergen, Doesburg, Holland).

[Other letters dealing with this subject were printed in our issue for September, 1909.—ED.]

UNIDENTIFIED PAINTING (No. 236).

DEAR SIR,—I enclose a photograph of a painting of a lady with casket, and should be pleased if you or any of your readers could give me any information as to the personage and artist of the picture, whether original or copy, and probable value. I may say I was in a large North of England town, and saw a picture in a shop window like the one I have, *except* no jewels, and background and foreground in slate colours in place of brighter colours, and marked Mademoiselle De Clairmont, by Greuze, but the picture was not so good as the one in my possession. I thought this little incident may possibly throw some light on it.

(236) UNIDENTIFIED PAINTING

The lady in the picture is a very fair lady with flaxen hair, dark blue eyes, flesh painting very smooth, but most beautifully executed. Foreground draperies red, yellow, and green; body drapery light; background panelled with stencil, with a Cupid overhead in subdued colours, which is not seen on photo. The painting is in fine preservation. Should be grateful if I could learn something about the picture.

Yours truly, L. PORRITT.

Unidentified Painting (No. 237).

Dear Sir, — I am sending on a photo of a picture I purchased at a sale three months ago for a reproduction in Notes and Queries in The Connoisseur. The picture is on canvas, size 20½ in. by 24 in., and has been re-lined. It was in a very dirty state: in fact, you only saw the figure a dull grey. After cleaning the fine old pigments, I came to the conclusion that it had been painted in the Raphael period. One gentleman of my acquaintance —an art collector and a contributor to The Connoisseur — attributes it to Domenichino. Perhaps some of your readers may assist to discover the subject and the artist.

Yours truly, John Brown.

(237) UNIDENTIFIED PAINTING

Byegones.

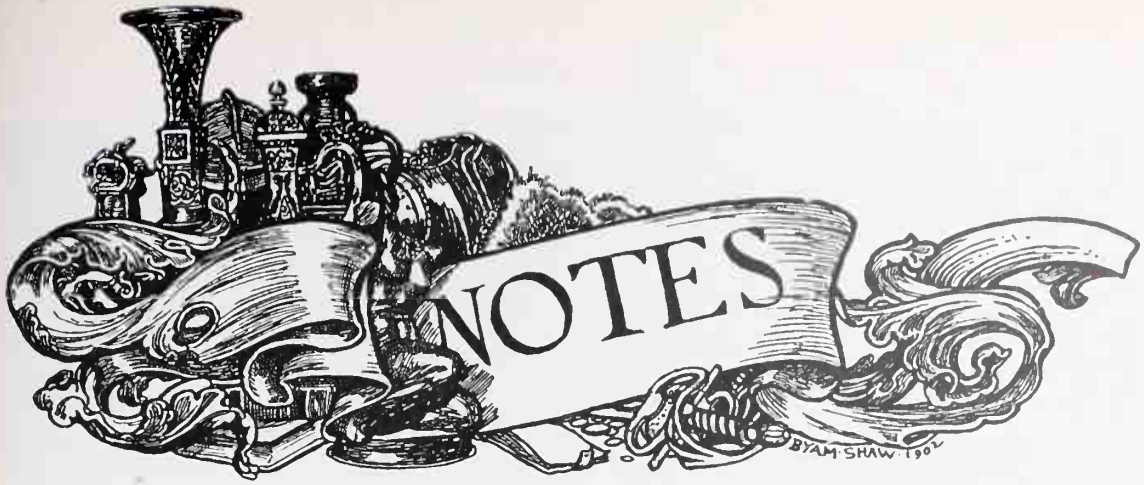
Dear Sir,—The interesting articles you have published on the subject of Byegones make me wonder if any of your readers can enlighten me on a subject that does not appear to have received much attention. I am not aware if the point has been raised before, but it would be interesting to know what types of razor were employed by the ancient and mediæval races.—Yours faithfully, John Curling.

INDUSTRY

BY C. KNIGHT

AFTER GEORGE MORLAND

CONNOISSEUR



IMPORTANT ANNOUNCEMENT

OWING to the great increase in the price of paper and other materials, the price of THE CONNOISSEUR will be raised to 1s. 3d. with the May and subsequent issues, and the subscription rates will be proportionately increased.

During the past year the circulation of the Magazine has been steadily increasing, and the Proprietor feels that, in accordance with the expressed desire of the Government, it is patriotic to retard this progress by raising the price, and so prevent any additional use of paper, a course which, we hope, will commend itself to our readers more than the alternative of reducing the size of the Magazine, and so lessening its utility.

The Tombs of the Smiths of Chichester

IN the cemetery adjoining St. Pancras Road, Chichester, are interred the remains of the three artist brothers known to connoisseurs as the Smiths of Chichester. The monuments take the form of upright headstones, and are situated close to the railings, where they permit of easy study. The inscriptions are as follows :—

JOHN SMITH
LANDSCAPE PAINTER
Died July 29th 1764
Aged 47.

GEORGE SMITH
LANDSCAPE PAINTER
Died Sept. 7th 1776
Aged 62.

RUTH, Wife of the above
GEORGE SMITH
Died Dec.r 9, 1793
Aged 62.

WILLIAM SMITH
PORTRAIT PAINTER
DIED SEP.R 27th 1764
AGED 57.

Between these two headstones is another bearing only the initials of John, George and Ruth Smith, with the years of their deaths, whilst at the foot of the graves are two small stones, inscribed :—

ELIZ.H SMITH
DIED APRIL 28, 1757
AGED 47.

Sarah Smith
1756 Aged 77.

George Smith, the second of the three brothers, will be remembered as a poet and musician, as well as an artist.—F. G. R.

A PAINTED GLASS

A Painted Glass

THE glass of which we give an illustration is an important piece, of interest to the collector. As will be seen, the decoration consists of the arms of the Hanoverian kings, in this case probably indicating George II., the tinctures being burnt in. The height of this glass, which is the property of Mr. Sam Ambler, is 8½ inches, and the bowl contains nearly a pint.

AN ARMORIAL ANTIQUITY

An Armorial Antiquity

THE illustration shows a fifteenth-century carving in oak of the arms of the Digbys, which appears beneath the window-sill of a house in Maiden Lane, Stamford. During a restoration of the house a few years ago, this panel, being much weather-worn, was discarded, and would have been consigned to the scrap-heap had it not been for the timely intervention of Mr. H. F. Traylen, F.R.I.B.A.

Our Plates

AMONGST those artists of the eighteenth-century French school who have been overshadowed by the more familiar masters was Jacques Charlier. A pupil of Boucher, whose works he sometimes copied on a small scale, Charlier described himself as "peintre en miniature du roi." The Prince de Conti and the Comte de Caylus were both interested in his work, and that this was not unmerited is evident from the sweet-toned drawing of *Leda*, in the possession of Mrs. Reynolds-Peyton. Some of Charlier's subjects were engraved by Janinet and Elluin.

In our issue for November last we reproduced one of the two *Boys with Hawks*, in the Wallace collection, which were attributed formerly to Nicholas Maes, although there is now but small doubt that they were painted by Joannes van Noordt. The present canvas is the second of these two. It measures $24\frac{1}{2}$ in. by $20\frac{3}{4}$ in., and was at one time in the Count Perregaux and Baron Delessert collections.

Ingres' *Portrait of Madame Devaucay* is described on the plate by a typographical error as "Madame De Vançay." *Industry*, by C. Knight, after George Morland, is taken from a valuable impression in colours. The lady represented was Miss Morland. The original picture from which the engraving was taken is in the possession of Lord Glenconner, as is also the companion work, *Indolence*.

Provincial Sales

THE property of the late Lady Fettes Douglas was amongst those offered by Mr. Dowell, of Edinburgh, on February 3rd. The bidding showed that the market was steady. Amongst other lots, we noticed a mahogany inlaid semi-circular-fronted sideboard, on four square tapered legs, with chased brass ring handles and enamelled mounts, on which the hammer fell for £50 8s.

Mr. J. L. Major's collection of furniture was dispersed by Messrs. W. N. Lewendon & Sons, of Hull, on February 28th, when £40 was paid for a Sheraton serpentine-front commode, inlaid with tulipwood and satinwood, 3 ft. 7 in.; and £32 for a Sheraton mahogany sideboard, inlaid with satinwood, 5 ft.

Messrs. Grimley & Son, of Birmingham, sold the property of the late William Derry, of Little Aston, on March 7th, 8th, and 9th.

Stamp Notes

THERE is apparently little diminution in the interest displayed in philately. Messrs. Harmer, Rooke & Co. have had some choice items in their recent catalogues. £57 was obtained for a copy of the old Canada 12d. black; 10d. blue, £5 10s.; Ceylon imperf. 6d., pair of proofs, £12; 4d. dull rose, £24; 8d. brown, £17 10s.; 9d., £7 5s.; 10d., £4 5s.; 1s. mint, £9 15s.; 1s. 9d. green, £13 10s.; 2s. blue, £9 10s. For the New South Wales Sydney views some exceptional prices were obtained:—1d. red, pair on piece, £17 10s.; two other pairs, with defects, £11 and £10; single copies, £7 10s.; the 2d. indigo, £7 15s. and £7 10s. On February 19th and 24th this firm offered a magnificent selection of colonials.

THE sale held at Messrs. Christie's on January 19th comprised the remaining works of Sir J. D. Linton, and was interesting as a retrospective record of the late P.R.I. Some subjects we remember to have seen on the walls of the Institute. The prices realised were moderate, and there were but few outstanding items. Amongst the pictures, *The Blessed Virgin appearing to Fra Angelico*, arched top, 71 in. by 35½ in., fell for £44 2s. It had been shown at the New Gallery, 1902, and at the Irish International, 1907. *The Wanderers*, 35½ in. by 53 in., and *A Nation's Gratitude towards the Brave: a Soldier's Glory Lives beyond the Grave*, 49 in. by 38½ in., each secured a similar sum; whilst the familiar subject of *The Admonition*, 44½ in. by 74½ in., went for £42. Amongst the drawings by other artists, which constituted the same property, *The Dairy Farm*, by P. de Wint, 10½ in. by 13½ in., made £57 15s.

Drawings and Paintings

Bidding was no brisker at the King Street rooms on January 26th. Some half a dozen pictures by J. Charles, a single property, were offered, and the highest bid for any one of them was £50 8s. for *A Lake Scene: Madeleine*, 18½ in. by 25 in., which was exhibited at Manchester in 1912. Amongst a miscellaneous collection of drawings, a pair by T. M. Richardson, 1882, *Sorrento* and *The Village of St. Pierre, Great St. Bernard*, 14 in. by 10 in., realised £54 12s.; whilst *Three Cows on the Banks of the Thames*, by T. S. Cooper, R.A., 1846, 11½ in. by 17½ in., fell for £46 4s. These were followed by various pictures, few of which aroused any interest. *Stepping Stones: North Wales*, by B. W. Leader, R.A., 19½ in. by 29½ in., fetched £67 4s.; *Rival Attractions*, by C. Burton Barber, 1887, 35½ in. by 24¼ in., £78 15s.; and *Songs without Words*, by the same, 1885, 35½ in. by 24 in., £49 7s. Of several canvases by Keeley Halswelle, A.R.S.A., *Kilchurn Castle, Loch Awe*, 1881, 13½ in. by 23½ in., made £46 4s.

Visitors to Christie's on February 1st were able to inspect the original of a familiar subject, when *The Thin Red Line*, by Robert Gibb, R.S.A., 1881, 41½ in. by 83½ in., aroused some competition, and was eventually knocked down for £882. It was exhibited at the Royal Academy in 1882, and at various galleries since. The copyright, which was sold separately, secured £36 15s. *Alma: Forward the 42nd*, by the same artist, 1888, 50 in. by 85½ in., realised £325 10s. Other works by Gibb were offered, but only *The Death of St. Columba*, 1884, 25½ in. by 59½ in., made any amount of importance, fetching, as it did, £147. These paintings were among the opening lots of the late Archibald Ramsden's property, the first day being taken up with modern canvases. £131 5s. was bid for Mark Fisher's, A.R.A., *View near Dublin*, 29½ in. by 38½ in., whilst his *Cattle in a Pasture*, 1888, 17½ in. by 25½ in., brought £54 12s. *Still Dry*, by E. Meisel, 20½ in. by 17 in., made £54 12s.; and *Belaggio, Lake Como, from the Villa Rotta Meneggio*, by J. B. Pyne, 1863, 23½ in. by 32½ in., £54 12s. A number of subjects by Ogilvy Reid were taken consecutively. *Kidnapped*, 47½ in. by 61 in., which was exhibited at the Royal Academy, 1902, fetched the highest price, the hammer falling on the ultimate bid of £50 8s. Not long after this series had been disposed of, *A Salmon River*, by J. Syer, 1881, 35 in. by 47 in., fell for £42.

February 2nd, the second day of the Ramsden sale, commenced with drawings. Dickensians found something to interest them in the set of 24 extra illustrations to *Pickwick*, by Pailthorpe, from the collection of Joseph Bennett, and exhibited at the Dickens exhibition, 1903. The top bid was one of £54 12s. Shortly afterwards *Highland Reapers, Loch Leven, Inverness-shire: Evening*, by T. M. Richardson, 1849, 15½ in. by 34 in., from the collection of J. Nuttall, 1897, realised £84. The section of old pictures was then reached. £4,830 was the sum secured by Sir W. Beechey's full-length *Portrait of Mrs. Farthing*, 90 in. by 56½ in., which was shown at the Japan-British exhibition, 1910. The painting, which was engraved by H. T. Greenhead, depicted Agnes, daughter of John Handford Farthing, who was born in 1795. In 1842 she was married to her cousin, John Farthing, and dying in 1845, was buried in Perivale church, near Ealing. A *Portrait of Brass Crosby, Lord Mayor of London, 1770*, by J. S. Copley, R.A., 98 in. by 58½ in., sold for £189; a *Portrait of a Lady, in white satin dress, with lace frills and ermine cloak*, Early English school, 29 in. by 24 in., £54 12s.; and *Five Girls, in a landscape*, by G. Honthorst, 58 in. by 84 in., £99 15s. An interesting *Portrait of a Lady, in black dress with white collar*, by Abraham van Dyck, 18 in. by 14 in., brought £110 5s. £147 apiece was given for

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a *Portrait of a Lady, in white muslin dress and head-dress*, catalogued as by Hoppner, 29 in. by 24½ in., and for a *Portrait of a Lady, in white muslin dress, with black scarf and coral necklace*, catalogued as by Opie, 29½ in. by 24½ in. Catalogued as by Romney, a *Portrait of a Lady, in white muslin dress, with powdered hair, landscape background*, 29 in. by 24 in., made £231. A candle-light subject by J. Wright, A.R.A., entitled *The Golden Egg: the Daughters of Rev. John Vinicombe*, 33½ in. by 41 in., fell for £58 16s. Interest was displayed in Gilbert Stuart's *Portrait of Admiral Sir Robert Calder, Bart.*, 35 in. by 27½ in., with its tricks of arms, which brought in £630; whilst the sale terminated with a charming and vivacious *Portrait of Mary Bellamy, actress, in yellow dress, with blue cape, holding a mask*, by J. Zoffany, R.A., 28½ in. by 23½ in., on which the hammer fell for £220 10s.

The property of Messrs. Dowdeswell & Dowdeswell, Ltd., sold owing to the death of Mr. C. W. Dowdeswell, appeared at Christie's on February 7th and two days following. Modern drawings occupied the first day, but there were no outstanding items. The first item of importance on the second day had an early place amongst the pictures. It was an *Altar Piece, with Madonna and Child and Saints*, Cola dell' Amatrice, on a panel (central panel, 44 in. by 24 in.), which came from a convent at Chietti. The hammer fell upon a bid of £315. Ridolfo Ghirlandaio's *The Almighty, in the Clouds, adored by Angels*, on panel, 41 in. by 77 in., which came from Robert Browning's collection, and was referred to in his letter to Mrs. Jameson (May 4th, 1850), realised £73 10s.; Lorenzo Lotto's *Portrait of a Gentleman, with a red beard*, painted about 1535, 45 in. by 29 in., which carried with it a letter from Mr. Berenson, £120 15s.; J. van Goyen's *View of the Valkenhof, at Nymwegen*, initialled and dated 1639, 32½ in. by 47½ in., £231; A. van der Neer's *View in Holland: Moonlight*, 38½ in. by 52½ in., from the collection of the Duke of Fife, 1907, £420; and J. Patinir's *Landscape with Elijah and the Angel*, on panel, 9½ in. by 14½ in., £120 15s. The next lot but one was *Christ at the Column*, by Pollaiuolo, on panel, 30 in. by 25 in., which fetched £840. It was in the Browning collection, and carried with it a letter of Dr. Trancred Borenius. Not long afterwards, Titian's *A Young Girl (the Young Lavinia)*, exhibited at the Art Treasures Exhibition, Manchester, 1857, and on other occasions in London, made £162 15s. *The Triumph of Bacchus*, of the school of Dosso Dossi, 50½ in. by 59½ in., brought £86 2s. The next day saw the modern pictures, of which the highest sum was secured by W. Greaves's *The Seamstress*, 75 in. by 35½ in., which fell for £283 10s. Most of those who had taken the opportunity to make a close examination of the splendid subtleties of Orchardson's *The Rivals*, predicted that it would be one of the most popular items of the Charles Churchill collection, which appeared at Christie's on February 16th. As a matter of fact, it realised the highest price of the day, £1,890. The picture, which was painted in 1895, and was exhibited at Burlington House, 1911, measured 32½ in. by 45½ in. Another and earlier work by the same artist was *Housekeeping in the Honeymoon*, 35½ in. by 27½ in., exhibited at the Royal Academy, 1882, which fell for £945. The familiar subject, *The Love of James I. of Scotland*, by Millais, arched top, 41½ in. by 21 in., exhibited at the Royal Academy, 1859, secured £714; Frank Dicksee's *Romeo and Juliet*, arched top, 66 in. by 45½ in., Royal Academy, 1884, £525; Peter Graham's *A Mountain Road, or Among the Hills*, 1880, 36½ in. by 54 in., Royal Academy, 1881, £546; and the same artist's *Sea-worn Rocks*, 47½ in. by 37½ in., Royal Academy, 1891, £630.

Amongst other prices, £157 10s. was paid for *In Disgrace*, by C. Burton Barber, 41 in. by 27½ in., Royal Academy, 1886; £105 for *Once Bit, Twice Shy*, by the same, 35 in. by 27 in., Royal Academy, 1885; £99 15s. for *Highland Sheep*, by R. Ansdell, R.A., 1876, 47 in. by 73½ in.; £162 15s. for *Young Stag and Hind in Fontainebleau Forest*, by Rosa Bonheur, 1893, on panel, 14½ in. by 18 in.; £252 for *A Russian Flower Girl*, by A. Harlamoff, 43 in. by 30½ in.; £110 5s. for *On the Road to Ostia, Italy*, by K. Heffner, 45½ in. by 64 in.; £120 15s. for *Romola*, by E. Blair Leighton, 49½ in. by 38½ in., Royal Academy, 1887; £220 10s. for *The Silver Birches*, by J. MacWhirter, R.A., 39½ in. by 29½ in.; £147 for *The Dogana, Venice*, by Clara Montalba, 1877, 53 in. by 36½ in.; £105 for *The Ocean Blue*, by Henry Moore, R.A., 1889, 21 in. by 30½ in.; and £210 for *Tivoli*, by W. Müller, 1839, 71 in. by 48 in. Three works by H. W. B. Davis, R.A., were in evidence. All passed the hundred-pound limit, the highest bid being for *Mid-day Shelter*, 29½ in. by 59 in., Royal Academy, 1878, which made £141 15s. Of the two canvases by Mark Fisher, A.R.A., *Early October*, 1883, 26½ in. by 39½ in., secured £220 10s. *Wise Saws*, by J. C. Hook, R.A., 31 in. by 54½ in., Royal Academy, 1875, brought £210; whilst £115 10s. was given for the same artist's *Sand Wives*, 1881, 21½ in. by 34½ in. Leighton's *Antigone*, 23½ in. by 19½ in., Royal Academy, 1882, fell for £147; whilst the two works by Briton Riviere realised £136 each. They were *Una*, 41 in. by 59 in., Royal Academy, 1882, and *Double Entendre*, 1875, 12½ in. by 17¾ in. Of three paintings by J. Linnell, senior, the highest amount was realised by *The Wood-cutters*, 1876, 30½ in. by 43 in., on which the hammer fell for £336.

Amongst the drawings were five by Birket Foster. *The Young Angler: A Stream at Bettws-y-Coed*, 13 in. by 18 in., attracted the most attention, and realised £241 10s. The highly finished and interesting *L'ami du Peuple*, by A. C. Gow, R.A., 1880, 16¾ in. by 10¾ in., made £178 10s.; whilst of several landscapes by R. Thorne-Waite, *Carting Corn, Alfriston, Sussex*, 15 in. by 21½ in., brought £120 15s.

Pottery and Porcelain

Messrs. Puttick & Simpson held several successful sales of pottery and porcelain during January and February, which were marked by keen bidding. 100 gns. was paid for a finely-painted Chamberlain dessert service of 50 pieces on January 19th, the property of the

late Joseph Tucker; two Rockingham figures of ladies in Turkish costume, 10 in. and 11 in. high, secured £10; and a Bow oval basket, 13 in. wide, 10 gns. From another source, a Ralph Wood toby jug, 9½ in. high, made 19½ gns.; whilst another, 9¾ in. high, fell for 21 gns. on February 2nd. Interest was aroused by a Lambeth delft jug, 10¼ in. high, which was knocked down for 92 gns. on the same date. It bore the motto, "Unto God Only Be Honr. Glori," with initials G.I.F., and date 1682. It was followed by a Lambeth delft bottle, 5½ in. high, inscribed "Sack, 1646," which fetched 14½ gns.; a pair of Chelsea-Derby cylindrical scent-bottles, gold mark, 5¾ in. high, 27 gns.; and a pair of Chelsea figures of gardener and wife, with dog and lamb, 9½ in. high, 22 gns. 14½ gns. was bid for a Nantgarw plate, by Billingsley, impressed mark "Nantgarw C.W.," 8½ in. diam., on February 16th.

Engravings and Etchings

THE print sales held by Messrs. Puttick & Simpson have comprised a number of interesting properties, including Dr. A. F. Reardon's collection of Baxters, which came under the hammer on January 22nd. Impressions of *The Coronation* and *Opening of Parliament* realised £38 the two; and £20 was paid for *The Parting Look*. On February 9th, a set of four aquatints, in colours, *Views of Edinburgh*, by T. Sutherland, after Gendall, made £32, coming from the late Major Amery's collection. On February 21st and two following days, the same firm offered the first portion of the stock of Messrs. T. H. Parker Bros., which came into the market on account of the death of Mr. A. W. Parker, and the surviving partner, Captain H. Parker, serving with His Majesty's forces. Amongst the mezzotints, £71 1s. was given for *Col. Tarleton*, by V. Green, after Sir J. Reynolds; £61 1s. for a proof of *Admiral Earl Howe*, by R. Laurie, after Maquignion; and £51 1s. for *Admiral Lord Anson. Baron Nelson of the Nile*, by W. Barnard, after Abbott, realised 18 gns.

Messrs. Sotheby sold some modern etchings on February 13th. £44 was bid for Sir F. Seymour Haden's *Shere Mill Pond*, the large plate (H. 38), framed. Other prices included £17 5s. for *The Swan*, by A. Zorn; £12 5s. for *The Three Graces*, by the same; and £13 15s. for *April in Kent*, by J. McBey.

Silver

THIS year's silver sales have well maintained the standard as regards prices, and many individual items have possessed an interest outside the ordinary. Messrs. Puttick & Simpson secured 100s. per oz. for an octagonal plain castor, Dublin, 1718, 3 oz. 7 dwt., on January 18th; and a similar sum for a plain tankard, engraved with armorials, maker's mark I.C. in triple-lobed shield, 1683, 30 oz. 3 dwt., on February 15th. On the previous occasion, an old Irish helmet-shaped milk-jug, 6 oz., realised 95s. per oz.; an oval sweetmeat basket, pierced with trellis, and chased with flowers, entwined swing handle, by Robert Makepiece, 1768, 4 oz. 12 dwt., 80s.; and an engraved and pierced oval mustard-pot (and spoon), 1784, 3 oz. 2 dwt., 62s.

Objets d'Art

AN oval panel of early seventeenth-century Italian tapestry, woven with the Virgin and Child in a landscape, in colours and gold thread, in border formed as a floral wreath, 36 in. high by 48 in. wide, was knocked down for £482 at King Street on January 30th. It was succeeded by an Aubusson panel, of the early eighteenth century, worked with a group of figures in the gardens of a château, in narrow floral border, 7 ft. 6 in. high by 7 ft. 3 in. wide, which made £304 10s. Two Persian carpets, the property of J. H. Edwards, secured £107 2s. and £94 10s. respectively. The measurements were 20 ft. by 13 ft. 9 in. and 24 ft. 9 in. by 14 ft. 8 in.

An old English picture on glass, depicting a naval engagement, in colours and gold, 22¾ in. by 30½ in., made £40 19s. at Christie's on February 5th.

Stamp Sales

NO less than £800 was paid for an entire sheet of Tasmania, 1853, 4d. red orange, 1st issue, on laid paper, with full margins and inscriptions, at Messrs. Puttick & Simpson's on January 17th. This sheet had been in the possession of the daughter of the engraver, Mr. C. W. Coward, since his death. On the preceding day of sale, a fine specialised collection, in 2 vols., of Greece, containing 25 of the first Paris prints, and a large number of other issues —919 in all, many being in mint condition—fetched £60. An unused block of 9 Great Britain, 1867-78, 2s. deep blue, in mint state, secured £29 on February 13th.

Other stamp notes will be found on page 224.

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THE black-and-white exhibition at Burlington House, as well as the incidence of the war, helped to handicap the thirty-fifth annual exhibition of the Royal Society of Painter-Etchers at 5A, Pall Mall East. It was quality rather than quantity which was lacking, for though all the works included showed merit, there were far fewer than usual that attained distinction. The toll that the war is taking from art was exemplified by the deaths of Lieut. Luke Taylor and 2nd-Lieut. Alick G. Horsnell since the last exhibition, the latter being killed in action and the former dying of wounds received in action. Fitting tribute to their memory was paid by a selection of the works of each being shown appropriately draped. Both were men of considerable attainment and great promise. Among other examples, Lieut. Taylor was represented by a sympathetic version of *Blossoms*, after Albert Moore, a piece of sound work creditably performed, but not nearly so interesting as the forceful etching of *Van der Geest*, after Van Dyck, or the original etchings of *The Fruiterer's Shop* and *A Dutch Canal*, both of which were characterised by ease and fluency of handling and sympathetic feeling. Lieut. Horsnell was shown in several little architectural subjects, all well drawn and showing a feeling for the picturesque. Another deceased, Mr. Neils M. Lund, was also seen to great advantage in his etching of *Killin* and his mezzotint *Spots in the Highlands*. Turning from the dead to the living, the President, Sir Frank Short, was represented by only a couple of small examples, which, though presented with his usual technical skill, were not particularly noteworthy. *The 1860 Dress* of Miss Margaret Dobson, showing a graceful figure of a woman in mid-Victorian costume, with the flowing lines of drapery finely suggested, was marred by the too great accentuation of the shadow outline, which distracted the eye from the principal point of interest. A group of well-designed book-plates were contributed by 2nd-Lieut. H. P. Huggill, and a small line figure of *Lucifer*, by Mr. J. F. Badeley, was dignified in pose and showed an appropriate austerity of treatment. Life in France was represented in half a dozen figure subjects by Lieut. W. Lee Hankey, nearly all of which were concerned with the French peasantry. The artist had characterised these sympathetically but without false sentiment, his work being well handled and distinguished by effective chiaroscuro. Belonging to the same *métier* was the carefully studied *Old French Servant*, by Lieut. Alfred Bentley. Captain W. M. Keesey's *Ariadne* represented not the deserted mistress of Theseus, but was a rendering of an up-to-date "Tank," carefully drawn, but

The Royal Society of Painter-Etchers and Engravers

BLACK-AND-WHITE PAINTING BY JAMES THIRIAR "THE LAST RELIEF" PURCHASED BY H.M. QUEEN ALEXANDRA AT WARINGS' EXHIBITION

INTERIOR OF THE WREN PERIOD AT MESSRS. DRUCE AND CO.'S GALLERIES

hardly suggesting the size and strength of the latest instrument of modern warfare. Mr. Wm. P. Robins's *Rainstorm at Volendam* gave a powerful effect of storm-clouds over a flooded land. Lieut. Malcolm Osborne's *Bannockburn and Stirling Castle* was a piece of interesting topography translated into artistic terms, in which effective use had been made of a low horizon. Mr. Perceval Gaskell's *Solitude* (aquatint) and *The Isle of Purbeck* (mezzotint) showed richness of tone and well-balanced arrangements of light and shadow, while some well-scraped examples in the last-named medium were contributed by Mr. David Waterson. Mr. Herbert Dicksee, in his highly finished and well-drawn etching of *The Reapers*, was, as usual, inclined to mar his work by a too great leaning towards picturesqueness and prettiness. Like Fred Walker, he is inclined to model his figures of labourers on the lines of antique Greek sculpture, a weakness which detracts from the sincerity and conviction of his productions. Mr. Albany E. Howarth was also inclined to show a tendency for the picturesque. His *Knaresborough, Yorkshire*, was distinguished by its effective composition and its powerful contrasts of light and shade; and similar tribute may be paid to his *Rue St. Romain, Rouen*, but the latter work was inclined to be scenic in its effect. Other works that should be mentioned included Miss Anna Airy's *Gay Burden*; Mr. J. Hamilton Mackenzie's *Gateway, Rome*; Mr. Percy Robertson's *Newcastle-on-Tyne*; and Mr. Fred Richards's clever satire on *Modern Education*.

The War and the Antique Trade

THE sufferings of dealers in art through the war, which are at least as heavy as those of any other portion of the community, are likely to be still further aggravated by the prevalent idea that their occupation is without public utility, and can be dispensed with without loss to the country. One does not for a moment urge that art dealers should receive greater privileges than other traders. Their business, not being concerned with the production or conveyance of munitions, food, or necessaries of life, cannot be regarded as essential; and, like other people of the same class, they must provide workers from their ranks for field or factory, but at least they have a claim for equal treatment with workers of other non-essential occupations. It must be remembered that dealing in art or antiquities is highly specialised

work, requiring an amount of knowledge that can only be acquired by a neophyte after many years of experience. Such knowledge was never more useful to the country than at present, for the burden of taxation is causing an increasingly large proportion of our art treasures to find their way to America, and unless we retain experts to handle the matter, American collectors are likely to secure bargains that the country can ill afford to part with. It must not be thought that it is only the large dealers who are concerned in these transactions. Americans are purchasers of antiquities of every price and description, which are collected from all over the country. Even when provincial dealers do not sell direct to America, they collect articles for the men who do; and during the hard times of the war the antique trade has been largely enabled to carry on through American custom. When the close of the war has freed the ocean from the U-boat peril, this custom is likely to assume gigantic proportions, and a large amount of the debt we have incurred to America will be liquidated in pictures, engravings, and antiques. If our tribunals, in selecting men for national service, do not press unduly hard on the antique trade, but leave them with sufficient men to carry on the more important businesses, both in town and country, then we may have sufficient experts left to realise these important assets at our prices. If not, then the prices will be largely fixed by the purchasers, and the country will be some millions of pounds the poorer.

Australian War Cartoons

MR. GEORGE H. DANCEY, the well-known cartoonist of the Melbourne *Punch*, whose original drawings for that journal, together with those of his colleague, Mr. Charles Nuttall, were shown at the galleries of Messrs. Arthur Tooth & Sons (155, New Bond Street), may be regarded as a prophet of more than ordinary perception. A cartoon by him, which was published September 17th, 1908, showed the German Emperor engaged in a sham fight, the ranks of his opponents lying prostrate, as though mown down in swathes by his victorious forces. Appended to the drawing was the legend—"John Bull: 'Excellent, William! A magnificent bit of theatrical effect. But in six years, when that war comes off with England, our men won't lie down in honour of the Emperor.'" Mr. Dancey's prognostication came off practically to the day; but, indeed, all his pre-war cartoons show a more intelligent anticipation of future events than, perhaps, would be allowed in the pages of an important British paper. The value of such cartoons in preparing the Australian public for the coming war, and so enabling them to be ready when the time came for them to take part in it, can scarcely be over-estimated. Both Mr. Dancey and Mr. Nuttall work on the traditions of English cartoonists, their designs being unmarked by the exaggerations which characterise American humour, or the intense ferocity and gruesomeness distinguishing many continental productions. Mr. Dancey works in his wash, while Mr. Nuttall prefers line. Among the most striking of the contributions of the former were the pair showing the setting forth and the return of the Emperor's eagle, in the guise of the dove of peace; while Mr. Nuttall was at his best in *An Old Game of His*, a cartoon called forth by the murder of Nurse Cavell, and in his humorous *Reliable War Indicator*, in which the Emperor's moustache figures as the military barometer.

"The Seven Sacraments," by Charles Sims, A.R.A.

MR. CHARLES SIMS'S adventure in religious art, as exemplified by his pictures of *The Seven Sacraments of Holy Church*, provided a highly interesting exhibition at the Dowdeswell Galleries (160, New Bond Street). Mr. Sims possesses many of the qualifications essential to a religious painter, but it can hardly be said that his work possesses the devout feeling which is essential to a full success in the *métier*, though this failing is so universal among modern artists that it may be questioned whether it is now possible to produce a great religious painting, that is to say, a picture of which the conception and feeling are not outweighed in interest by the technical skill displayed in their embodiment. In only one of his canvases can Mr. Sims be said to have approached this height, the picture of *Marriage*, and here the artist gained his success by avoiding the essential religious standpoint of the union of man and woman symbolising the union of Christ and the Church. Mr. Sims chose to regard marriage as emblemising the creation of new life, and expressed the idea with sincere conviction in beautiful form and colour. The other works were far removed from the commonplace, but they obviously drew their inspiration from the early masters rather than from original conviction, and compare with their prototypes in much the same way as our elaborate attempts to revive old forms of Gothic architecture rank beside the great cathedrals of the past. The paintings were distinguished by Mr. Sims's usual charm of colour, especially noticeable in *Penance*, in which a delicate tone of roseate pink pervaded the picture. Another colour triumph was the *Baptism*, with its tender sky kept in place by the strong notes of green and white in the foreground. Mr. Sims possesses high imaginative qualities, and he has succeeded in his new *métier* better than most of his contemporaries who have essayed it, but one feels that it is not thoroughly congenial to his talents.

Cartoons by Mr. Louis Raemaekers

THE second exhibition of war cartoons by Mr. Louis Raemaekers at the galleriesof the Fine Art Society (148, New Bond Street) hardly maintained the same general level of interest as its predecessor. This, perhaps, was only to be expected. The earlier display possessed the charm of novelty: and the English public, horror-stricken at the early German outrages perpetrated under the guise of war, were ready to welcome with avidity the works of the gifted neutral artist who so strongly and vividly gave pictorial expression to their sentiments. These sentiments are no less strong, but continuous repetition of similar outrages has dulled the freshness of the horror, and we have now accepted the

ME. DE VANÇAY
Y J. A. D. INGRES
t Chantilly

[Photo Mansell

Hun as part of the settled order of things, not as a human being who can be reasoned with, but as a noxious animal whom it is essential to render powerless to do further harm. This being so, it was necessary, if Mr. Raemaekers' new cartoons were to be equally successful as his earlier ones, they should be concerned with fresh themes. To some extent he has been successful in accomplishing this transfer, while he now employs colour as an adjunct, and has developed his technique in other directions, yet in making these changes he has lost something of the feeling of spontaneity which distinguished his original work. His latest exhibition might roughly be divided into three sections. There were the cartoons of the naturalistic type, to which he has already accustomed us; others more elaborate in their setting and more recondite in their meaning; and drawings taken frankly from life without any ulterior significance. He was most successful in the first and last of these, the elaborate cartoons, if one excepts the spirited rendering of England and her great dominions as a row of knights charging in line, being sometimes difficult to interpret.

Oak-panelled Room of the Wren Period

STUDENTS of the Wren period will be interested in a stately oak-panelled room now in the possession of Messrs. Druce & Co. This interior, which was removed from a North-country mansion, is marked by a simplicity of treatment which heightens the decorative value of the architectural details. Panelling of this type forms an excellent background for the more ornate varieties of furniture, since it neither detracts from their features nor is in any way wasted by being shown in conjunction with them. The above is one of three fitted oak rooms now on view at Messrs. Druce's, while there are also some fine specimens of Georgian mantelpieces and a varied collection of antique furniture.

Belgian Artists at the Front

THE exhibition of work of Belgian artists at the Front, at Messrs. Waring & Gillow's galleries (160, Oxford Street), held in aid of the "British Gifts for Belgian Soldiers" and "Help for Belgian Soldiers" funds, and opened by H.R.H. Prince Clementina of Belgium, was highly interesting as the personal record of a heroic nation by some of its gallant defenders. M. Marcel Wyseur, in his preface to the catalogue, pleaded to the public to look with a lenient eye on the exhibition because of the difficulties under which its contents were produced, the exhibits being the work of men in the fighting line during their brief intervals of leisure. The plea was valid, but the necessity for it hardly arose; for the large majority of the works shown were distinguished by good artistry, and conveyed a vivid pictorial idea of the happenings in that narrow strip of Belgium, which still remains like an unsubmerged bulwark stemming the tide of German invasion. M. Iwan Cerf gave half a dozen effective views of Loos, now reduced to ruins by the German guns; MM. M. H. Menuier and J. Verdegem depicted scenes in the same neighbourhood; while the most interesting, if not the most artistic, of M. James Thiriar's contributions was the long panoramic view of the battle-field of October-November-December, 1914, extending from St. Pierre-Capelle to beyond Dixmude, drawn with the exactitude of a topographical plan and showing every building and undulation of that scene of carnage. Of more direct tragic appeal was the same artist's *The Last Relief*, purchased by H.M. Queen Alexandra; and *Saluting the Flag*, showing the passing with its guard, while a blinded soldier stands erect to salute the emblem he can no longer see. This drawing was bought by Princess Clementina. Other effective pictures included some pastels by M. Charles Houben, a strong sketch of ruined Ypres by M. Maurice Kagemans, and some impressionistic examples by M. Charles Houten. Among the many objects of beauty and utility manufactured from war relics may be noted the striking lamp, largely composed of a shell and some cartridges, and some tasteful paper-knives bought by H.M. Queen Alexandra.

Modern Chinese Wall Panels

A SET of panels which have been fitted up by Messrs. Harvey Nichols & Co. in one of the rooms of the house of the Rev. C. A. Alington, head master at Eton, recall a fashion which was more prevalent during the early Georgian period than at the present time. The panels, which are of Chinese origin, are of paper mounted on canvas, and, unlike orthodox wall-paper, no portion of the design is repeated. The quaint old Chinese wall-papers of the eighteenth century can now hardly be obtained, but this modern work appears to offer a substitute even more satisfactory than the originals, for its treatment offers greater originality and variety of design. Beautiful as were the old Chinese rooms set up by our forefathers, they were scarcely in keeping with most of the other artistic productions of the day. Now that we have naturalised so many Oriental colours, that painters like Whistler have taught us to appreciate Oriental principles of design, and fine examples of Oriental ceramic ware are almost more plentiful here than in China, it would seem that Chinese backgrounds would be a more congruous setting for some of our interiors than at any other period of our history.

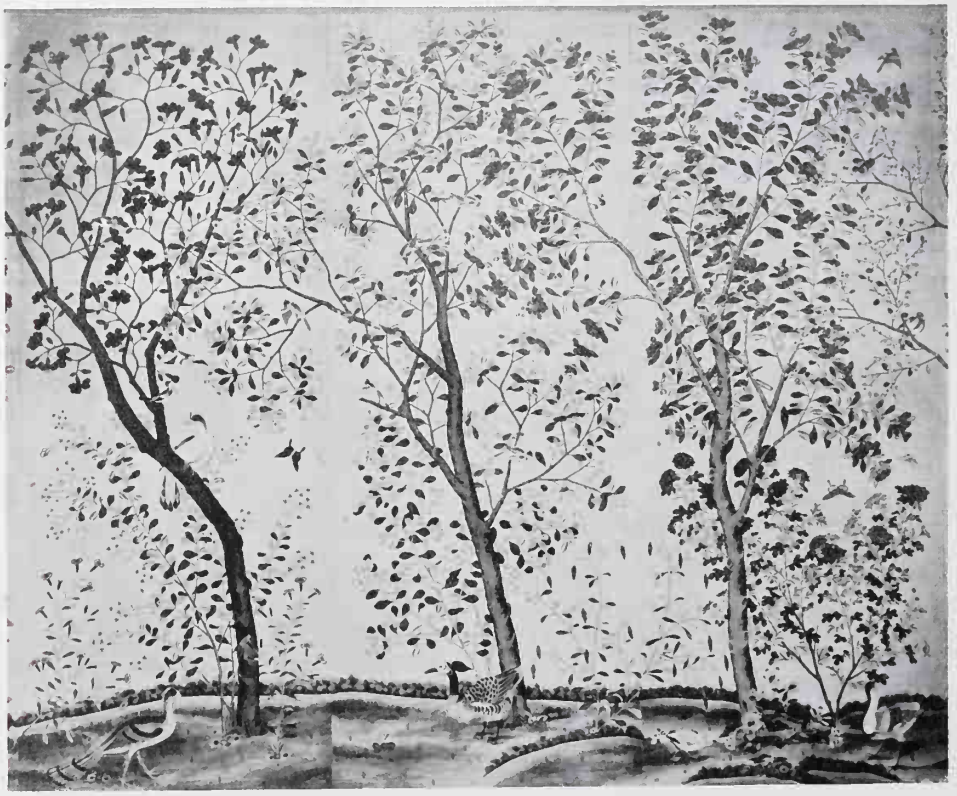
The British Industries Fair

THE British Industries Fair at the Victoria and Albert Museum was a wonderful achievement for a nation engaged in a life-and-death struggle with powerful adversaries, but it was inevitable that in most of the industries represented little advance could be shown on the level attained last year. The most marked progress was displayed in the section devoted to toys. These before the war had been largely neglected by the British manufacturer and their production monopolised to a great extent by Germany, where organisation and the more systematised use of cheaper labour had established the industry on such a strong basis that it appeared to defy competition. Last year the British toy-makers showed far more originality in their work than their quondam rivals, but hardly such attention to detail. This year the leeway in this direction was fully made up, and

by the time the war is over British toys will be equal to German in all respects, and superior in not a few of them. Fancy productions, which were formerly largely made abroad, showed satisfactory progress in design and workmanship. In pottery and porcelain, where English productions have for years enjoyed the reputation of being the best of their kind, the chief leeway to be made up was in respect of cheaper goods, which it scarcely paid our manufacturers to make. Some progress has been made with regard to these, but the shortness of labour in the Potteries makes it difficult for manufacturers to keep up the supply of their normal lines, and so, generally speaking, there was an absence of any striking ceramic novelties.

Aeronautical Paintings and Prints

AERONAUTICS, from the time of the first practicable balloon to the latest triumphs of aerial navigation, was interestingly illustrated at the Countess of Drogheda's exhibition, held at the Grosvenor Gallery, in aid of the Flying Services Fund and the Irish Hospital Supply Depôts. Some hundreds of prints and pictures showed the slow development of the balloon into the Zeppelin—a final development, as Mr. H. G. Wells prophesies in his preface to the catalogue, for he believes that the future will belong not to the dirigible, but to the aeroplane. From the æsthetic point of view, some of the best pictures were those least concerned with aerial navigation; thus the *Girl and Boy with Bladder*, by Joseph Wright of Derby, lent by Mrs. Trevor Wheler, was an excellent example by that still somewhat underrated artist, fresh in colour and soundly drawn and painted. Among the prints were several that were interesting as intelligent anticipations of things which are being done to-day rather than as records of actual performances. An aquatint of the "Ariel," designed in 1843, showed a machine, not unlike an actual aeroplane of to-day, floating steadily fifty or sixty feet above an interested crowd of spectators; as a matter of fact, owing to some mistake in handling its engines, the machine was wrecked almost before it left the ground. Another showed the "Eagle," a forerunner of the modern dirigible, carrying an enormous load for the somewhat limited capacity of its gas envelope. It was intended to start on a voyage to Paris, which was expected to be reached in six hours, the means of propulsion being furnished by several large wings worked with chains. As, among other items, the balloon was supposed to carry a car a hundred feet long, with twenty-five passengers on board, one can scarcely credit it with rising from the ground. Pictures showing events in present-day aerial warfare were contributed by a number of artists, but by no means all of them were on view for the first time. Mr. Herbert J. Finn had a very interesting series dealing with the whole range of aerial warfare, from searchlights to actual duels with Zeppelins.



CHINESE WALL-PAPER AT MESSRS. HARVEY NICHOLS AND CO.'S

THE already voluminous Anglo-American literature dealing with Whistler and his works has been added to by a translation, by Mr. Frank Rutter, of M. Theodore Duret's life of the artist. Though telling no new facts, the work is highly interesting as recording a personal impression of Whistler by an intimate friend, and one, moreover, who is a sound critic. While thoroughly appreciative of the genius of the artist, M. Duret couches his eulogy in a sane and moderate key, and his book, while containing nothing like the same amount of detail as the larger work by Mr. Pennell, is valuable as giving a lucid account of the man and his career as seen from a different, but still a sympathetic, standpoint. M. Duret, perhaps, unduly minimises the influence exercised on Whistler's art by his residence in England. He calls him an American en-Frenchised, and infers that he derived nothing from British art; yet Whistler, like every other genius, must have drawn his inspiration largely from his environment, and it would be a bold man who affirmed that his work was absolutely unmodified by his companionship with artists like Albert Moore, Rossetti, and Charles Keene. M. Duret bears valuable testimony to Whistler's skill in catching a likeness—a point which the artist's custom of titling his portraits by names which had reference to their colour-schemes rather than to the identity of the sitters, has left in some doubt. M. Duret was able to instantly recognise several of Whistler's sitters when meeting them casually without any knowledge of their identity, in some instances many years after their portraits had been painted. This is important, as showing that though Whistler sacrificed much for the sake of artistic effect, he retained the power of accurately presenting all the essentials of his subjects. His thoroughness in every matter concerning his work was shown in his careful supervision of the printing of his etchings and lithographs, which, as M. Duret points out, he often drew off the press personally. It is this thoroughness in his work which proves so great a pitfall to Whistler's imitators. Many of what seem to be his spontaneous improvisations were in reality carefully studied conceptions, executed with a sedulous art which concealed all appearances of labour; and young artists, when they try to dash off similar themes, are apt to produce works in which all the subtlety and refinement of the original models are omitted.

"Whistler," by Theodore Duret (Grant Richards, Limited 12s. 6d. net)

THOUGH the Edinburgh School of St. Luke's was founded in 1729, eighty years were to elapse before Scottish artists thought themselves strong enough to hold an exhibition of their own. The school was probably founded in emulation of Sir Godfrey Kneller's Academy, started eighteen years earlier under Sir Godfrey Kneller in Great Queen Street, London. Like the latter, it was merely an educational institution. Its members included William Adam, father of the brothers of Adelphi fame, Allan Ramsay, the poet, and his son and namesake, afterwards court painter to George III.; while Robert Strange, the line engraver, attended in his capacity of apprentice to Richard Cooper. Other institutions of a similar kind succeeded, but not until 1808 was the first attempt made to hold an exhibition of modern pictures in Edinburgh. It was held under the auspices of the then newly formed Associated Society of Artists, which came to an untimely end in 1813. The Edinburgh Exhibition Society, which was founded by Raeburn and his followers, held exhibitions during the three following years, when it shared the fate of its predecessor. In 1819 the "Institution for the Encouragement of Fine Arts in Scotland"—a body entirely composed of laymen—was established, with the intention of holding exhibitions of Old Masters. Finding that in two years they had shown all the examples available, in 1821 they started an exhibition of modern work. It proved a success, and was followed by another in 1822, and others in 1824 and onwards. In the meanwhile the resident artists, whose work kept the institution going,

"The Royal Scottish Academy, 1826," by Frank Rinder and W. S. McKay, R.S.A. (James Maclehose and Sons £2 2s. net)

became dissatisfied because they were denied all share in its management. The honorary rank of Associate of the Institute, without any executive power, which was granted to a number, failed to satisfy the malcontents, and in 1826 twenty-four of them seceded and signed the membership roll of the body to be subsequently known as the Royal Scottish Academy. The two societies held annual rival exhibitions from 1827 until 1830, when the younger body, though greatly handicapped at its start, remained master of the field, and henceforth reigned alone.

One has thus briefly summarised the earlier portion of Mr. McKay's historical narrative to make the reader comprehend the scope of the monumental work, for which Mr. McKay and Mr. Frank Rinder are jointly responsible. It contains a thoughtful essay by the last-named writer on Academies and Art; Mr. McKay's narrative, which covers practically the whole period of Scottish art, and makes highly interesting reading; a complete list of past and present members and associates of the Royal Scottish Academy; and, finally, a complete list of the works exhibited at the last-named society and the other Edinburgh societies. This last, which has been compiled under the direction of Mr. Rinder, constitutes the *raison d'être* for the book, and does for the northern academy what Mr. Algernon Graves did for its sister institution in England and other important London societies of artists. The record has been arranged in the same manner as those of Mr. Graves—that is to say, the works of each artist are tabulated in chronological order under his or her name. A new and highly useful feature has been introduced in the specification of all works mentioned which now belong to public galleries and other institutions, with the date and manner of their acquisition. Another welcome feature is the three indexes: No. I., giving Names of Lenders, Donors and Bequeathers; No. II., the different galleries and other places at which pictures exhibited at the Royal Scottish Academy are now permanently located; and No. III., a list of Important Architectural Subjects exhibited. If Mr. Rinder had only added a fourth index giving a list of sitters whose portraits are exhibited, his book would reach an ideal height as a handy work of reference. Turning to the list of works exhibited, one is a little disappointed that, considering the name of Sir Henry Raeburn is given the unique distinction of appearing on the title-page, the record of his exhibits is not more informative. Of course, the original catalogues—chiefly those of the Associated Society of Artists—from which the compilation is made, are to blame for the meagre information given. Out of about 120 portraits exhibited during the artist's lifetime, the names of less than twenty sitters are stated, the rest appearing under such generic titles as "Portrait of Lady," "Portrait of a Gentleman," or "Portrait of a Nobleman," as the case may be. Mr. Graves, in his *Dictionary of the Royal Academy*, was able to identify many portraits catalogued in the same manner by contemporary notices of them which appeared in the press and MS. notes made by visitors in their catalogues, but one must suppose that such sources of information concerning the Edinburgh exhibitions are not available, for no biographer of Raeburn has made use of them. Fortunately, the earliest catalogues of the Royal Scottish Academy itself date from the period when it was no longer fashionable to veil the identity of sitters, and, consequently, the names of the vast majority of them appear in full. Mr. Rinder is to be congratulated on the exemplary manner in which he has been able to give the full names of practically all exhibitors, and the dates of their births and deaths, particulars of which, in many instances, are not recorded in biographical dictionaries. One could have wished, however, that he had condescended to add the letters R.A. and A.R.A. to the names to which they belong, for, in South Britain at all events, membership of the Royal Academy is often an aid to the quick differentiation of an artist from others possessing the same surname. A sedulous search through the records of a number of typical artists fails to reveal any omissions or mistakes, and, indeed, all the lists appear to have been compiled with the greatest thoroughness and care. The work will at once take a place among the few indispensable works of reference which all serious students of British art must possess. In some respects it is even more useful than Mr. Graves's *Royal Academy Dictionary*, for while files of the Royal Academy are in various public and private libraries in London, one would hesitate to affirm that a complete set of catalogues of the Royal Scottish Academy and its predecessors is accessible anywhere south of the Tweed.

THE Cambridge Manuals of Science and Literature are always among the best works of their kind, comprising the essentials of a subject into a wonderfully small compass. The latest of the series, *The Printed Book*, by Mr. Henry G. Aldis, is a fine example of this method of condensation, though the author writes so easily and fluently, and makes his letterpress so interesting, that the reader hardly realises the mass of facts he is having served up to him. Within the compass of a small octavo volume of 150 pages Mr. Aldis manages to give a history of printing from its invention until the present time, mentioning the most famous printers and books of every period; and accounts of book construction, illustrated books, book bindings and binders, with a final chapter on the handling and mishandling of books. There are many works in which these matters are treated upon separately, but one does not recall another which brings the entire series within its scope. Much of the information which Mr. Aldis gives is of a highly practical character, ranging from particulars of book sizes, the forms of type generally used, and the different kinds of blocks employed in process work, to the best methods of expelling book-worms and of keeping bindings in good order. The work may be recommended to the attention of every book-lover, or, indeed, to that of everyone who feels at all interested in the subjects of books and book-making.

"The Printed Book," by Henry G. Aldis, M.A. ("The Cambridge Manuals of Science and Literature," Cambridge University Press. 1s. 3d. net in cloth; 2s. 6d. net in leather)

"Modern War Paintings," by C. R. W. Nevinson, with an Introductory Essay by P. G. Konody (Grant Richards, Ltd. 10s. 6d. net)

MOTHER AND CHILD BY J. McNEIL WHISTLER PASTEL FROM "WHISTLER" BY THEODORE DURET (GRANT RICHARDS)

MR. C. R. W. NEVINSON'S modern war pictures affect one like a grotesque nightmare, and even Mr. Konody's eloquent prefatory essay fails to show adequate reason why they should be classed as great or even as good art. They are less a product of the war than an aftermath of that diseased fancy and perverted logic which pervaded modern art circles in the period immediately preceding the conflict—an offshoot of German material philosophy. Mr. Konody confesses as much. He describes Mr. Nevinson "as practically the sole British follower of the Italian Futurists," who were followers of Marinetti. "The praise of war had always been part of the violent Futurist gospel. Marinetti had loudly declared that he considered the hypothesis of the amicable fusion of the peoples an antiquated idea, and that he found in war alone the hygienics of the world. Indeed, the bulk of Futurist literature was devoted to the glorification of war and of all mechanical appliances, productive of noise and speed, that are essential for the conduct of modern war." This is pure German pre-war doctrine, which a knowledge of what war really means is gradually but effectually extinguishing, even in Germany. Mr. Konody, however, still remains faithful to the dying cause. The statement that "it was inevitable that the painter who could successfully grapple with the unprecedented conditions of modern warfare should be an adherent of the modern school—an artist who has assimilated the theories of Post-impressionism, Cubism, and Futurism"—is led up to by a short history of the pictorial representation of war, showing that it has followed a progressive development. But the writer's survey of the subject is too partial to make his conclusions convincing. When he tells us, for instance, that Goya was the first artist who, in his *Los Desastres de la Guerra*, showed the grim, tragic side of war—the unspeakable sufferings of a people under an invader's heel—one fancies that he has forgotten Callot's *Les Grandes Misères de la Guerre*, produced nearly two centuries earlier; so that it is with

a mind still unconvinced one arrives at the assertion that, as war for the first time is being "conducted simultaneously on land and on sea, in the air and under the ocean . . . it is fairly obvious that the ordinary representational manner is wholly inadequate for the interpretation of this tremendous conflict." Therefore Mr. Konody would substitute a manner which is not representational—as logical a proceeding as if a man, finding that walking was a wholly inadequate means of progress during an earthquake, attempted to move forward by standing on his head. The critic then goes on to explain: "It is the machine that is the decisive factor. We may be thrilled by individual acts of devotion and bravery and self-sacrifice, but the story of this war is the story of gigantic shells, high explosives, submarines, torpedoes, aeroplanes and airships, poison gas and liquid fire, motor-cars and lorries and *tanks*, trenches extending over hundreds of miles, dug-outs and barbed wire, searchlights, field telephones and wireless telegraphy." Unfortunately, Mr. Nevinson has hardly attempted to tell this story; up-to-date war machinery is more conspicuous by its absence than its presence in his work. The majority of the items Mr. Konody so carefully particularises are not represented in the pictures, and in about eighteen out of the twenty-five illustrations none of them are introduced. Probably the artist found the resources of pure Futurism were insufficient to suggest modern or even ancient warfare. Mr. Konody, indeed, confesses as much. He owns that Mr. Nevinson in his work has descended to "a compromise that has its root in the sober recognition of the futility of experiments unintelligible to everybody but the artist himself." No avowed opponent of Futurism could condemn it more strongly than this. It is a tactic admission that the convention requires the addition of representational art to make it intelligible, and so is no more useful for its purpose than a motor-car which only moves forward when pulled by a horse. Mr. Nevinson's art, as exemplified by his war pictures, may be described as a hybrid—a compound of Cubism and German sentimentality. The latter assertion will probably not commend itself to Mr. Konody, who recommends the pictures because "of the absence of anything approaching sentimentality" in them; but the critic should remember that "sentimentality" implies not merely a feeling for romance or prettiness, but also includes the feeling or expression of ideas not dictated by reason. The German, with his hymn of hate, his lust for unnecessary massacre and destruction, is a greater sentimentalist than the Englishman, who rarely, even in his moments of wildest excitement, allows his passions to outsway his reason. In the same manner Mr. Nevinson must be accounted more of a sentimentalist than the most mawkish painters of the sentimental Victorian age. There is, at any rate, a logical excuse for attempting to invest a subject with romantic interest or added beauty, even though the result is generally disastrous. Mr. Nevinson reverses the process. Instead of beautifying his subjects, he tries to make them more ugly. For human figures he uses the convention of an irregular polygon, surmounted by a grotesque mask for a face. Mankind, according to the artist, is something between a machine and a brute; and Mr. Konody is so impressed with the truth of this idea, that he finds it necessary to apologise for the one drawing reproduced, which illustrates "genuine human feeling." This is of a soldier carrying a wounded comrade from the trenches to the first-aid station—a common enough incident, but hardly compatible with the so-called realism which delights in depicting life with every noble and beautiful element removed. Mr. Nevinson is a sufficiently able artist to make one regret his adopting the latter train of thought. He shows considerable cleverness in discarding his conventions in cases—which are frequent—when following them would make his work altogether intelligible. When he is most orthodox he is at his best; but, after all, it is a poor best, for his work is destitute of refinement, and substitutes coarseness and exaggeration in lieu of strength. That it succeeds in forcing itself upon the spectator's attention is undoubted, but this is achieved by the sheer brutality of its conception.

"The Year's Art, 1917," compiled by A. C. R. Carter (Hutchinson & Co. 5s. net)

THE only difference which the war has made in the thirty-eighth annual issue of *The Year's Art* is that the obituary list is sadly lengthened, and the names of artists marked as serving at the Front now total over five hundred. The illustrations to the volume are of a miscellaneous character, including reproductions of important works of art, like Gainsborough's *View in the Mall*, which have changed hands during the year; acquisitions at South Kensington; a portrait of Mr. W. B. Anderson, and one or two other items. The sale record appears to be gradually resuming a more normal appearance, for though far fewer big collections have changed hands than during pre-war years, the number of works of art sold in 1916 were far more numerous than in the previous twelve months, and a number of high prices were realised, a sign of the times being shown by the *Vale of Clwyd*, by David Cox, fetching £4,830, a record for the work of this artist. War or no war, however, *The Year's Art*, under the able editorship of Mr. A. C. R. Carter, has become indispensable to every one interested in the art world; and unlike most annuals, its utility does not cease with the year of issue, but is permanent, for a complete file of the issues forms a most handy work of reference for anything connected with modern British art or artists.

Local War Museums

H.M. THE QUEEN has been graciously pleased to accept a copy of the pamphlet "Local War Museums: a Suggestion," by the Editor.

Pugin's "Book of Gothic Ornaments"

THE price of this book in the review which appeared in our February number was incorrectly given as 32s. The correct price is 12s. 6d., at which price it can still be obtained from the publishers, J. Tiranti & Co.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Furniture.

Having received several enquiries from new readers on this subject, we take the opportunity of giving references to some of the illustrated articles on old furniture which have appeared in these pages.

Adam, *The Brothers*, by R. S. Clouston, vol. ix., pp. 31, 108, 212; vol. x., p. 75. *Mantelpieces and Tables*, by E. Broughton, vol. xvii., p. 222. See also under *Satinwood*.

Chippendale, *Thomas*, by R. S. Clouston, vol. vi., pp. 174, 217; vol. vii., pp. 38, 80, 144, 215; vol. viii., p. 37. *Chippendale's Contemporaries*, vol. viii., p. 163. See also under *Mahogany*.

Dutch.—*Some Old Dutch Colonial Furniture*, by J. Penry Lewis, C.M.G., vol. xxxvii., p. 63.

Flemish.—*Antique Furniture and Woodwork in Flanders and Northern France*, by Fred Roe, R.I., vol. xli., p. 133.

French *Furniture*, by Gaston Gramont, vol. x., p. 20; *Before Reign of Louis XIV.*, vol. x., p. 164; *Period of Louis XIV.*, vol. xi., pp. 18, 165; *Regency and Louis XV.*, vol. xii., pp. 74, 220; *Louis XVI.*, vol. xiii., p. 233; vol. xiv., pp. 158, 224; *Directoire and First Empire*, vol. xv., p. 25. *Sir John Murray Scott's Collection in the Rue Lafitte*, by A. F. Morris, vol. xxvii., p. 231; vol. xxix., p. 215. See also under *Flemish*, *Lacquer* and *Oak*.

Hepplewhite *Period, The*, by R. S. Clouston, vol. x., p. 213; vol. xi., pp. 91, 221.

Italian *Furniture of the Sixteenth Century*, by E. B. Mitford, vol. xvi., p. 227.

Jacobean.—See under *Oak*.

Lacquer, by Egan Mew: *Applied to Eighteenth Century French Furniture*, vol. xxv., p. 207; vol. xxvi., pp. 85, 229; *Laque-Burgautée*, vol. xxvii., p. 171; *Japanese*, vol. xxviii., pp. 83, 273; vol. xxix., p. 161; vol. xxx., p. 21; *Chinese*, vol. xxxiii., p. 177; vol. xxxvi., p. 229; *Pekin and Soochow Carved Work*, vol. xxxix., p. 99; *European Lacquered Furniture*, vol. xlv., p. 19.

Mahogany, *The Years of.*—See under *Walnut.*

Mainwaring, *The Style of Robert*, by R. S. Clouston, vol. xxiii., pp. 80, 238.

Marot, *Daniel*, by O. Brimyard, vol. xxvi., p. 175.

Mirrors, *Some Antique*, by Egan Mew, vol. xxx., p. 163.

Oak (Mediæval, Renaissance, and Jacobean), by Fred Roe, R.I.: *The Art of Collecting Old Oak*, vol. i., p. 27; *Sidelights on Oak Collecting*, vol. xxxvi., p. 3; *Old Oak Collecting*, Extra Christmas Number, 1914, p. 16; *The Art of the Cofferer*, Part I., "Construction," vol. xliii., p. 67; Part II., "Decoration," vol. xliv., p. 123; *The Small Collector of Old Oak*, vol. xlvi., p. 136; *Joint Stools*, vol. xlvii., p. 133. See also under *Flemish*.

Satinwood *Furniture at the South Kensington Museum*, by O. M. Rae, vol. xviii., p. 209; *Painted Satinwood Furniture*, by Frederick Litchfield (with colour-plate), vol. xlvi., p. 185.

Sheraton, *Thomas*, by R. S. Clouston, vol. xii., p. 152; vol. xiii., pp. 34, 171; vol. xiv., p. 25.

Walnut, *The Years of*, by Haldane Macfall, vol. xxi., p. 153; vol. xxii., pp. 101, 231; vol. xxiii., pp. 24, 169; *Transition Walnut to Mahogany*, vol. xxiv., p. 29; *The Years of Mahogany*, vol. xxiv., p. 155; vol. xxv., p. 149; vol. xxvii., p. 13; vol. xl., p. 201; vol. xlii., pp. 15, 202; vol. xliii., p. 187.

Mirror.—B661 (Gloucester).—Judging from the photo, your convex mirror is of late eighteenth-century date. The size is not stated, but we should estimate the value as being about £8 or £9 under ordinary conditions.

Miscellaneous.

Chinese Bronze.—B179 (Echo, W.A.).—It is impossible to be definite from a photo alone, but the group does not appear to be of a high-class workmanship. It may be about two hundred years old, and the value would be anything between 30s. and £5 or £6, according to the quality of the piece. We cannot attempt an opinion on the other objects from the sketches sent.

Dickens's Works.—B671 (Conn., U.S.A.).—You do not state the date of the set or the edition, but, if it is not composed of first issues, there is very little likelihood of it fetching anything like the sum mentioned. We should not appraise the set as being worth more than about £3 to £4.

Brass Bust of Wellington, etc.—B679 (Christchurch, N.Z.).—We must see a photo of the bust before giving an approximate valuation. The books are mostly of no collector's value. The Fox's *Book of Martyrs*, 1570, is not the original edition, and we should not place it as being worth more than a pound or so from the description.

Watch.—B685 (B., Wilts).—We should require to see the watch before expressing an opinion as to its value. There were numerous makers called Browne, but we do not find one recorded with the names John Henry.

Painters and Paintings.

Passmore, 1871.—B648 (Belfast). — There are at least seven artists named *Pasmore* recorded as exhibiting in London between 1829 and 1891. We should have to see the paintings before estimating a value or passing an opinion on their merits.

Pottery and Porcelain.

Vases.—B649 (Folkestone).—The mark on your vases is more than probably that of "Fabrique de la Reine," rue Thiroux, Paris, established by Leboeuf in 1778. The crowned "A" is the cipher of Marie Antoinette, whilst the "L" is the founder's initial.

Worcester Plaque.—B651 ("Nemo").—As the plaque dates from 1855, it must be counted as modern, and as such would possess small interest to a collector. Any value it may possess would be on account of its decorative possibilities, and would be a matter of arrangement.

SPECIAL NOTICE

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

JARRETT.—The following arms are ascribed to this family:—

Jarrett of Camerton Court, co. Somerset. As borne by John Jarrett of Camerton, Esq., high sheriff in 1840, son of Herbert Newton Jarrett, esq., by Anne his wife, daughter and heiress of James Stephens of Hinton on the Green, co. Gloucester, and Camerton, co. Somerset, esq. Quarterly, first and fourth, az. a lion ramp. erm. ducally crowned or, for Jarrett; second, gu. a sword erect ppr. between three mullets ar. for Stephens; third, ar. on a mount vert a bull standing gu. armed or, charged on the shoulder with a plain cross ar, for Ridley. *Crest.*—A lion's head erased or, ducally crowned and collared gu.

Jarrett.—Granted 19 May 1696 to James Jarrett, son of William Jarrett, of London, merchant. Az. a lion ramp. ar. guttee de poix, collared gu. and ducally crowned or. *Crest.*—A lion's head erased ar. guttee de poix, collared gu. ducally crowned or.

Jarrett.—Ar. a lion pass. betw. two flaunches purp. *Crest.*—A lion pass., under his paw a fleur de lis.

THOMAS AMPLEFORTH. — Thomas Ampleforthe, of St. Botolph, Bishopsgate, London, Merchant Taylor, was married by licence, dated 4 March 1591/2, to Margery Lyman, of the Minories, Aldgate, London, widow of Jerome Lyman, late of St. Olave, Hart Street, London, Merchant. This is presumably the Thomas Ampleforth about whom you enquire.

SIR HUMPHREY MAY.—Sir Humphrey May was fourth son of Richard May of the City of London, Merchant, being born in 1563. He matriculated at St. John's College, Oxford, in 1588, and was a student of the Middle Temple in 1592. He held various high positions during the reign of Charles I. Sir Humphrey died 9 June 1630, and was buried on the 11th in Westminster Abbey. His seat was Carrow Priory, co. Norfolk.

CHANCERY PROCEEDINGS. — (*Continued*). — Some of the following Suits in Chancery may prove of great value to correspondents. Abstracts may be had, for a small fee, on application to the Genealogical Editor:—

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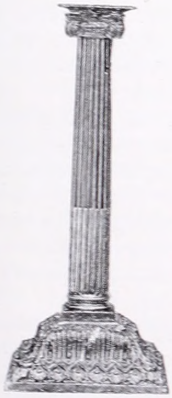

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The Connoisseur REGISTER

Continued from Page II.

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Dr. Johnson.—Good Steel Engraving wanted. [No. R7,398

Collection Old Master Etchings, Dutch, Italian, German, etc. Mezzotint Portraits. Approval. [No. R7,399

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Twelve Le Blond Colour-Prints, 13s. [No. R7,401

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For Private Collection. Required—Fine Specimens old English China Chelsea Group, Figures. No dealers. [No. R7,408

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Wanted.—Paintings, Drawings, Miniatures, Prints, Statuettes, etc., of Generals Wolfe, Amherst and Montcalm; **Quebec Views,** and everything in connection with Wolfe. [No. R7,410

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The Connoisseur.—For sale, first ten years. Complete, perfect condition. [No. R7,414

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Kang He (Blue and White) Porcelain.—Twelve 9-in. Plates and six Jars, cabinet pieces, for sale. [No. R7,417

"The England of Shakespeare," by P. H. Ditchfield, M.A., F.S.A., F.R.S.L. (Methuen & Co., Ltd. 6s. net)

Mr. Ditchfield was unfortunate in having practically completed his *England of Shakespeare* when the more important work, *Shakespeare's England*, dealing with the same theme was published. He thus failed to benefit by the latter, while his modest volume, following it in such quick succession, inevitably invites comparison with the larger book. Probably no work by a single author would emerge well from such a test, for *Shakespeare's England*, being the production of a number of experts, each writing on his own particular branch of the subject, is an epitome of specialised knowledge hardly within the command of any individual writer. Many readers, however, will find Mr. Ditchfield's production the more enjoyable of the two, the wealth of learning exemplified in the earlier book being counterbalanced by a more popular style and greater brevity of treatment. Mr. Ditchfield writes, as always, in a highly interesting manner, and with sufficient thoroughness of research to give the reader a good general idea of English life in Shakespeare's days, and incidentally to throw a good deal of light on various bygone manners and customs referred to in his plays. It is perhaps inevitable that, in a work of this character, the author should follow the concensus of public opinion, without examining deeply into the correctness of its judgments. Thus he accepts as facts the suppositions that Shakespeare was born in the house called his birthplace, that he wrote a doggerel epitaph on John de Combe, and that he referred to the arms of the Lucys in "The Merry Wives of Windsor," all of which statements, as well as others, are opposed by numerous competent authorities. But though Mr. Ditchfield may not please the antiquarian, he has succeeded in providing for the less learned reader a vivid picture of the times and environment of our great national poet.

"The Western Front," drawings by Muirhead Bone Part III. (By authority of the War Office, "Country Life," Ltd., and George Newnes, Ltd. 2s. net)

Mr. Muirhead Bone has this month diversified his drawings of the third part of *The Western Front* by excursions into gun and munition factories. There are a trio showing a great gun being hardened, its jacket on the point of entering an oil tank, and the final operation of mounting it on its carriage. In the *Hall of a Million Shells* he finely conveys the idea of the immense number of projectiles on view. Then there is another drawing of *Tanks*—a whole series of them this time—not quite so impressive as his earlier realisation of one of these monsters, but adequately suggesting their immense strength and weight. Of the architectural themes, a well composed and carefully though freely drawn view of Cassel, and a rendering of the ruined tower of Bécordel-Bécourt, with its powerful effect of light and shade, may be taken as typical examples; whilst the most pleasing of the figure subjects is a sketch of a small group of Welsh soldiers in a firing trench, in which the attitudes and expressions of the men are hit off in a few spontaneous and expressive strokes.

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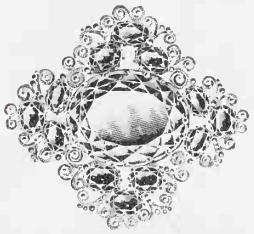

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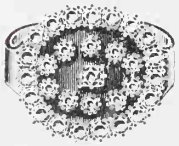

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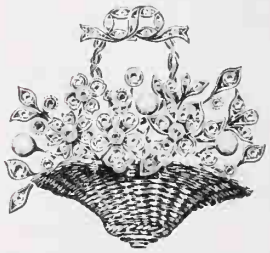

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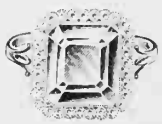

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